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The Bachelor Billionaire

On Pins and Needles With Leslie Wexner

NEW YORK

By Julie Baumgold

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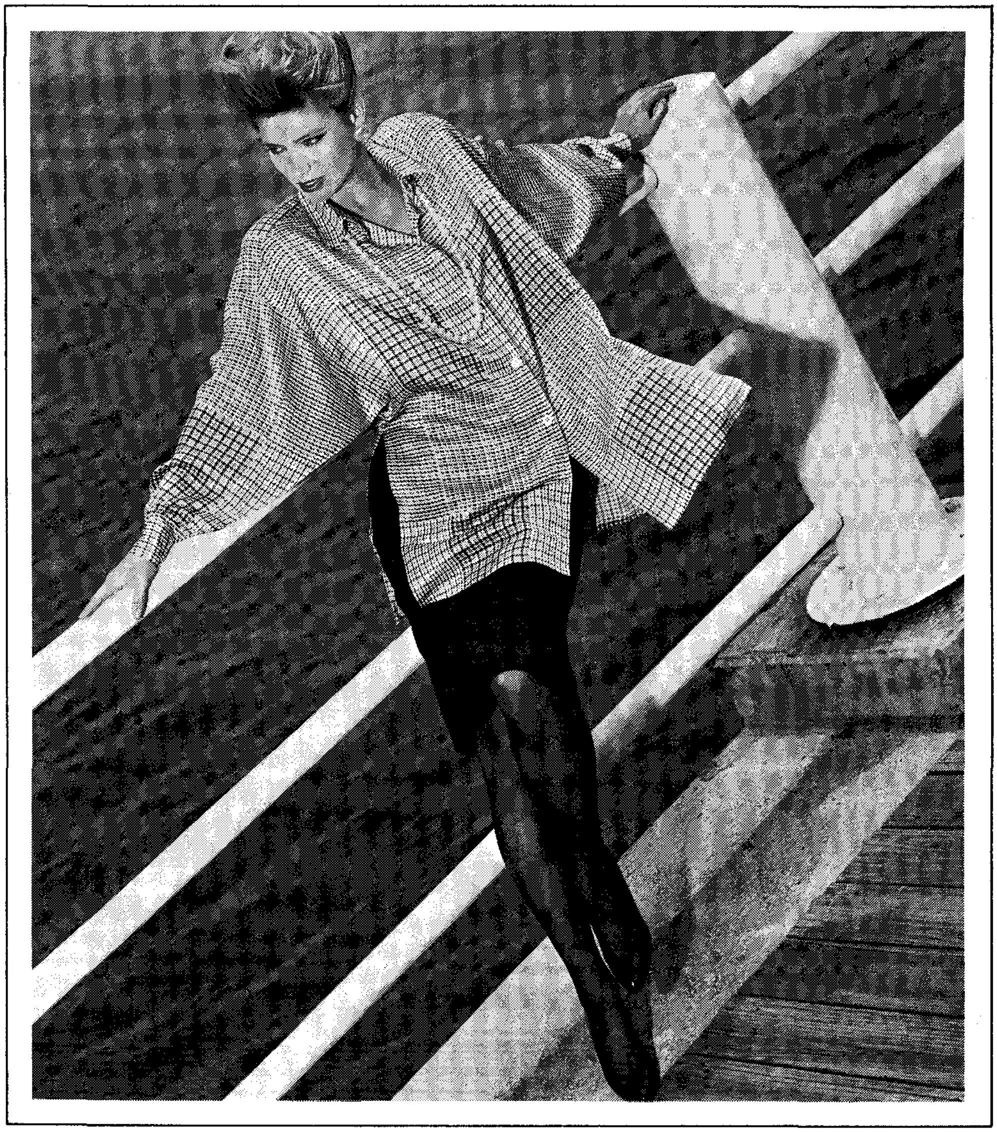

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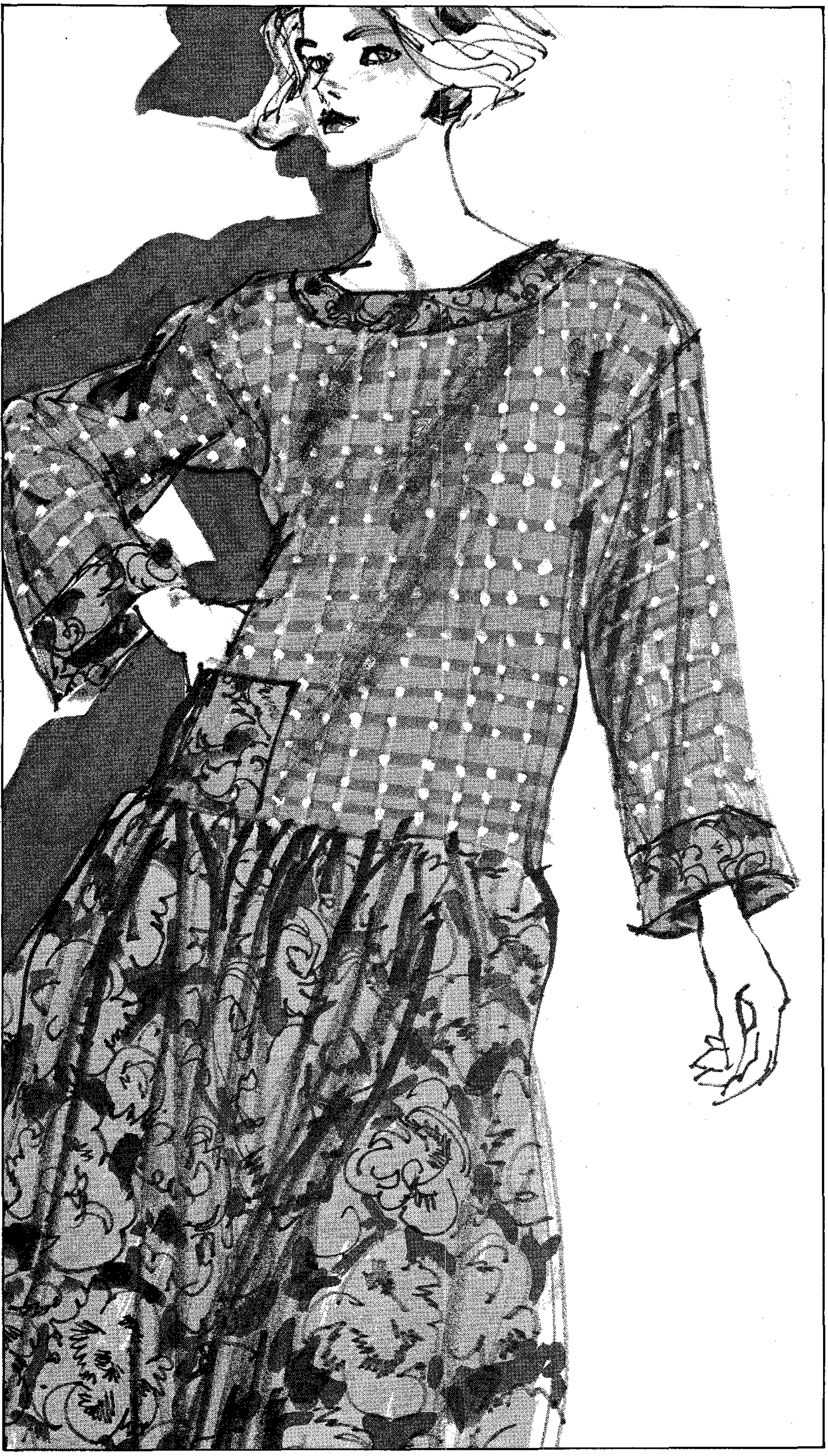

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BY JULIE BAUMGOLD

Leslie Wexner is from Columbus, Ohio. He doesn't go to galas; he doesn't read *WWD* or *W*, and he doesn't pronounce "La Grenouille" right. And it doesn't matter, because Wexner is head of The Limited, 1984's fastest-growing "specialty-apparel retailer." He has 2,300 stores, two airplanes, six houses, and 33,000 employees. The bachelor billionaire is written about by gossip columnists, courted by women, and wooed by charities. This fall, he'll open a Limited store in New York, but he's not about to abandon his roots. "This is not Goodbye Columbus," says Wexner. "Though it would make business sense to move to New York, it doesn't make emotional sense."

40 Amazing Gracie

BY MARILYN BETHANY

The Gracie Mansion Conservancy is spending nearly $5.5 million to refurbish the mayor's home. The goal is to give it the look of a house that had been owned by one family for 200 years. The Conservancy has met with various degrees of success: Some of the mansion is pure Federal, some of it is a mixture of eras—the best seems ageless.

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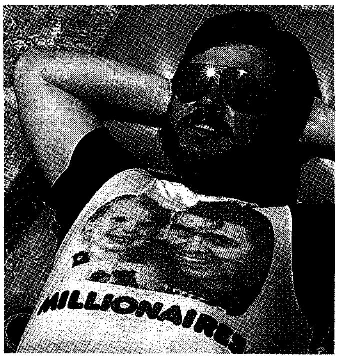
BY MARILYN WEBB



Since 1976, 373 people have won a million dollars or more in the New York State Lottery. Winning a million brings on unexpected changes: The newly wealthy have trouble on their jobs, they're paraded before newspaper and TV reporters. They are also given the chance to leap beyond merely surviving. Says Michael Lynch, a Long Island math teacher and coach who won $1,519,500 in November 1983, "[Before], I'd walk down the street and my mind would be filled with thoughts like 'If I save for five years, I can buy a house.' Now I can walk down the street and relax."

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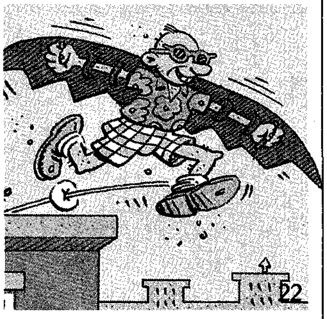

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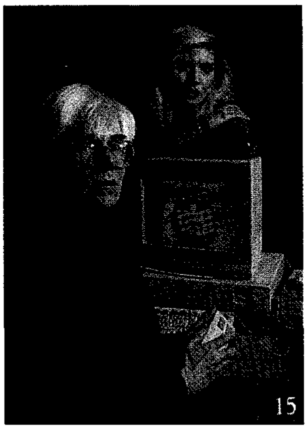

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LETTERS

Boom or Bust

I RAISE MY TIFFANY CRYSTAL GOBLET, filled with Dom Pérignon 1936, to *New York* Magazine. Your "Second Thoughts on Having It All" [by Tony Schwartz, July 15] slid the sunroof back a crack to expose the mythical life-style of aging baby boomers.

At 41, I have everything my father and father-in-law left me. My father, propelled by necessity, was to upward mobility what Mickey Mantle was to baseball. He left his Lower East Side ghetto at ten and moved steadily upward until his death. He was the quintessential rags-to-riches achiever. His generation, motivated by purpose, not greed, moved up and out and never looked back. Success to Dad was not something you dressed for; making money was not something he discussed with his friends every night in some trendy uptown clip joint. Material possessions added to my father's comfortable life-style but never replaced his basic motivation—to make his family secure.

I, on the other hand, the one with the gold Rolex, started at the top and had only one way to go: Newton's law applies to life-styles as well as to bodies. So I live in a millionaire's apartment, and my kids go to a school for millionaires' children, and my accountants, lawyers, and psychiatrists treat me like a millionaire at billing time. My assets must be carefully monitored and replenished to sustain this folly referred to as an upper-income life-style. My father, a sixth-grade dropout and the son of an immigrant, wouldn't understand the name I have chosen for my new boat, *Downwardly Mobile*. He wouldn't believe that an entire generation, promised the world and given everything, could end up with nothing.

Steven F. Schwartz
Manhattan

PEOPLE LIKE THE MURRAYS AND THE Ashers would have done well to consider the "other boroughs" when they needed suitable, affordable housing for their families. My husband and I have two children, work at rewarding careers, and live in Flatbush. Our six-bedroom, three-story Victorian home is 30 minutes from midtown and came complete with a tree-lined neighborhood, front lawn, backyard, garage, terrific schools, and an active, eclectic neighborhood. Our street is safe enough for the 40 children who live on our block to play there by themselves. Letting go of our Manhattan chauvinism and finding Flatbush has given us the space and charm of suburbia without robbing us of proximity to the city.

Daria Rigney
Brooklyn

YOUR JULY 15 ISSUE WAS THE GREATEST; my husband and I related to every word! We did have it all in New York—an Upper East Side apartment, careers, Dalton, weekends in Connecticut. We left it all, with second thoughts. Now we are living (I mean *real* life). Your issue was like my autobiography.

Harriet B. Peck
Atlanta, Ga.

AS PART OF A TWO-CAREER COUPLE (WITH two small children) that recently traded a two-bedroom co-op on Central Park West for a nine-room house in Scarsdale, I can only say that there is more grass here, but it's not always greener.

Sure, we have lots of rooms to roam around in, a school system with an excellent reputation, and our kids can play outside without constant adult supervision. But suburban life doesn't come cheap. Take note if you're thinking of making a move to the 'burbs—there's no super to call on, and plumbers, electricians, gardeners, landscapers, roof repairmen, painters, and other contractors get paid more per hour than I do as a free-lance writer and editor. Add on car payments, insurance, and repairs (at least six per year); a $98-a-month commutation ticket; high taxes; outrageous water, oil, and gas bills, and life in the city seems like a bargain.

Patricia Cobe Feldstein
Scarsdale, N.Y.

MY FIRST THOUGHT AFTER READING "SECond Thoughts on Having It All" was whether I should use up my precious half-hour of private time on the homeward-bound commuter bus to write you, or whether I should risk the probability that I wouldn't have the energy or enthusiasm to write once my two daughters were finally asleep. I started to check off all the similarities between me and the couples in your story—my ludicrous salary and ludicrously matching expenses, the never-ending treadmill, the inevitable move to the suburbs. . . . The list went on and on, with one difference: I realized that the only people I know who are as deeply satisfied as I am live lives like mine. The hours are long. I expend and expend and expend, but what I get in

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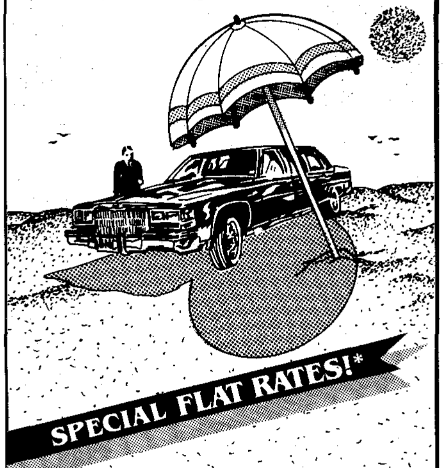

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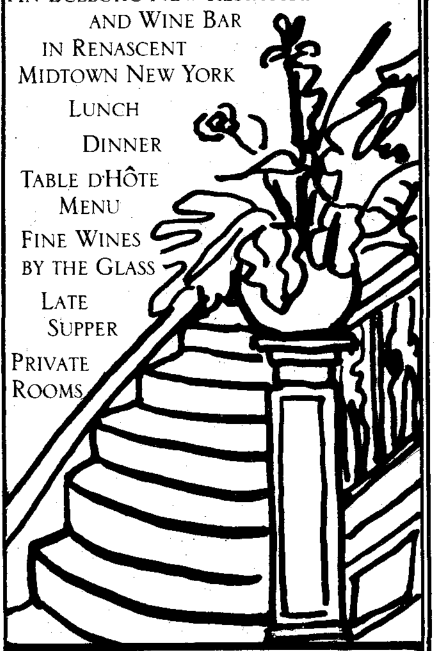

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return is love, nourishment, and joy from my husband and children, and excitement, commitment, and intellectual stimulation from my career. My single friends long for one half of my life, and my non-working neighbors long for the other. In ten more years, I'll probably be bored with my job and the kids will start to lead their own lives. I figure that then there'll be time enough to turn contemplation into a serious hobby.

Rachel Geller Rosenheck
Clifton, N.J.

THE PHOTOGRAPH OF THREE HARRIED couples and their young children in a Fire Island house share reveals that they have not really progressed since their parents' and grandparents' generations. Remember the *kochalayns* of the Catskill Mountains in the pre-1940 era? (A *kochalayn* is a bungalow with a communal kitchen.) This dehumanizing summer arrangement was tolerated by the baby boomers' forebears for economic reasons and, no doubt, because they lived in hot, non-air-conditioned New York City apartments. The only difference is the price. *Kochalayns* averaged about $200 per season; Fire Island shares go for $5,000.

Regina Blay
Old Bridge, N.J.

AS A RESIDENT PHYSICIAN ON THE ROAD to "having it all," I found that your July 15 issue really hit home. One cannot help but recall the Queen of Hearts' admonition to Alice: "It takes all the running you can do, to keep in the same place. If you want to get somewhere else, you must run at least twice as fast as that!"

Too often, as your writer pointed out, the sacrifices seem too great. Unlike Tony Schwartz, however, I feel that these sacrifices are necessary because of the pathology of our social structure rather than because of the baby boomers' immaturity. And since the commitment to institute much-needed changes falls at the bottom of each of our lengthy, leather-bound priority lists, it is doubtful that the system is destined for improvement in the foreseeable future.

Kathryn L. Aberle, M.D.
Hartford, Conn.

I WAS ELATED TO READ DINAH PRINCE'S "Why One Wonder Woman Packed It In" [July 15]. In January, when I graduated from Barnard College, I aspired to be nothing less than a full-fledged yuppie—I dreamed of drinks at Caramba! and a gold American Express card.

Since then, I've seen friends in their very early twenties change from happy college students to rigid, uncaring, corporate puppets, neglecting their friends for twelve-hour workdays and the elusive promise of an end-of-the-year bonus. There was a time, not long ago, when I knew that by the age of 30 I'd be president of my own ad agency, have a handsome husband, two children, and my picture on the cover of *Time*. After two short-lived postgraduate jobs filled with tension and anxiety, my sights have changed. At the ripe old age of 23, I've discovered that peace of mind is crucial to my life. I've decided to become an elementary-school teacher. So I'll never wear a suit! So my salary will be less than half that of my friends! We'll see who's truly happy and proud of her work.

Robin Lichtenfeld
Manhattan

PERHAPS SUSAN WOLFSON WOULD LIKE to hear from another woman who also packed it in. That was years ago. Now that I'm divorced and my children are grown and I want to unpack and get back into that life, there isn't exactly a welcoming committee waiting for me. After all, if I had been serious, I wouldn't have devoted so much time to wifehood, motherhood, and, let's not forget, all those gourmet meals.

Times change, things change—including us. We are here not for the calm life but to grow and change and learn and experience, and what Wolfson did might be wonderful for now, but for women to say "never again" is to dig their own graves. See you in twenty years, Susan, and good luck.

Bonnie Bluh
Manhattan

WHEN I READ "THE HIGH COST OF BABY-Booming" [by Veronica McNiff, July 15], I felt sick with inferiority, worrying if I could afford the $552.75 worth of clothing that you say will "have to be provided" for my upwardly mobile children. My heart sank at the thought of my little ones doing without the $342.10 birthday parties with charcuterie, paté, and crudités. Imagine how I would feel if I wanted them to be "privileged." I might be compelled to work overtime to feed them the $3.50 "wing" beans I read about in "Best Bets."

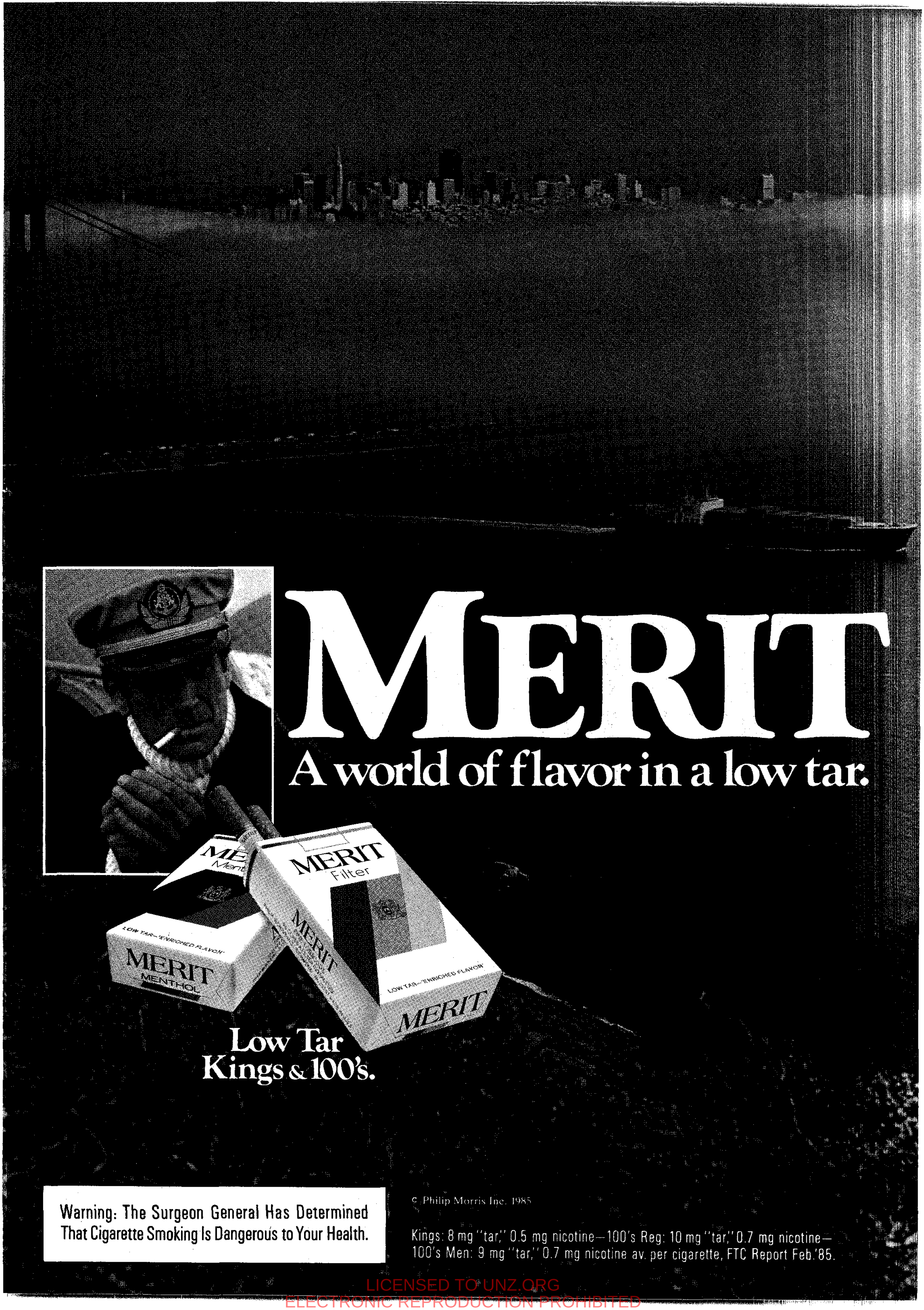
Elizabeth L. Auchincloss
New Rochelle, N.Y.

Picture Imperfect

HAVING TOURED THE FRENCH CULINARY Institute before deciding to attend Peter Kump's New York Cooking School, I must inform you that the picture of "Peter Kump" that accompanied "Who's Training the Great Chefs of New York" [by Irene Sax, July 22] looks suspiciously like Antoine Schaefers, director of the FCI.

Naomi Heilig
Manhattan

Editor's note: Antoine Schaefers was misidentified; *New York* regrets the error. ■



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INTELLIGENCER

BY SHARON CHURCHER

Another Tall Tale: Penn Central's Plan for Grand Central

THE PENN CENTRAL CORporation is holding Grand Central Terminal for ransom, once again threatening to build a tower atop the landmark.

Though the corporation showed a $170-million profit in 1984, it is claiming that the terminal doesn't make a "reasonable return," and the firm is trying to persuade the City Planning Commission to allow it to sell 800,000 square feet of the terminal's development rights to First Boston Real Estate and Development Corporation. First Boston would use the rights to build a 72-story tower that not only would be three blocks away, on Madison Avenue between 46th and 47th Streets, but would be twice the size allowed by zoning.

Penn Central official Fred Rovet told *New York* that if the planners don't give in, his company will plead economic hardship and apply to the Landmarks Preservation Commission for permission to build over the terminal.

What are the company's chances? In 1975, when Penn Central tried to top the terminal with a 59-story tower, the State Supreme Court ruled that the company was not hard up enough to justify such a move. Subsequently, the corporation transferred 75,000 square feet of its rights for the Philip Morris tower, across 42nd Street. Penn Central retains rights it values at nearly $300 million.

Philip Howard, counsel to the Municipal Art Society, claimed Penn Central would find it "very difficult" to make a hardship case. Philip Hess, the Planning Department's counsel, said his agency is still considering Penn Central's proposal. He declined further comment, citing a "threat of litigation" if the plan is denied.

D.C.37's Union Blues

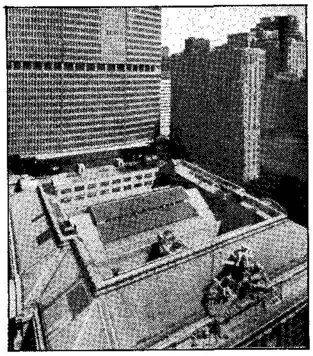
THOUGH DISTRICT COUNCIL 37 BACKS HISpanic assemblyman José Serrano for the Bronx borough presidency, the council's black political-action chairman, Charles Hughes, has authorized his local to give incumbent Stanley Simon $6,000, saying that Serrano "doesn't necessarily treat minorities correctly." Serrano, who got $1,250 from the local, said, "Hughes told me he had to watch out for himself." Though the union hasn't backed a mayoral candidate, Hughes also had his local give $10,000 to Mayor Koch—and then Hughes got a city appointment.

Synagogue for Singles

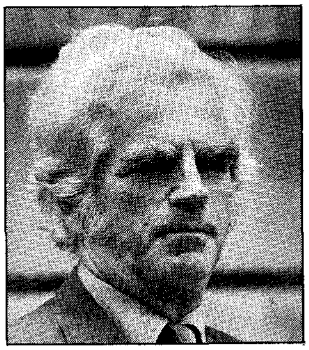
ANYONE WHO STUDIES THE LOCAL PERsonal ads knows the city has a lot of Jewish singles. So Morton Rosenthal, a rabbi and Anti-Defamation League official, is starting what he calls the first "synagogue for singles." He explained, "Most congregations are run by couples, so there's a tendency to serve their needs." A "social hour" will follow services, at ADL's building on East 46th Street.

Sally Quinn Writes for Kids

THE WASHINGTON *Post's* SALLY QUINN has teamed with *New Yorker* illustrator Susan Davis to produce a series of books aimed at reassuring sick children. The series, being shopped to publishers, will feature Pookie Spookie, who, like Quinn's Josiah "Quinn" Bradlee, is three, lives in a big house in Georgetown, and has surgery. "Quinn read the first book and loves it," said his mother. Part of the proceeds will go to Washington's Children's Hospital, where young Quinn had a successful heart operation.



GRAND CENTRAL: *A hardship?*



O'DWYER: *Fuming at the* News.

QUINN: *Benefiting kids.*

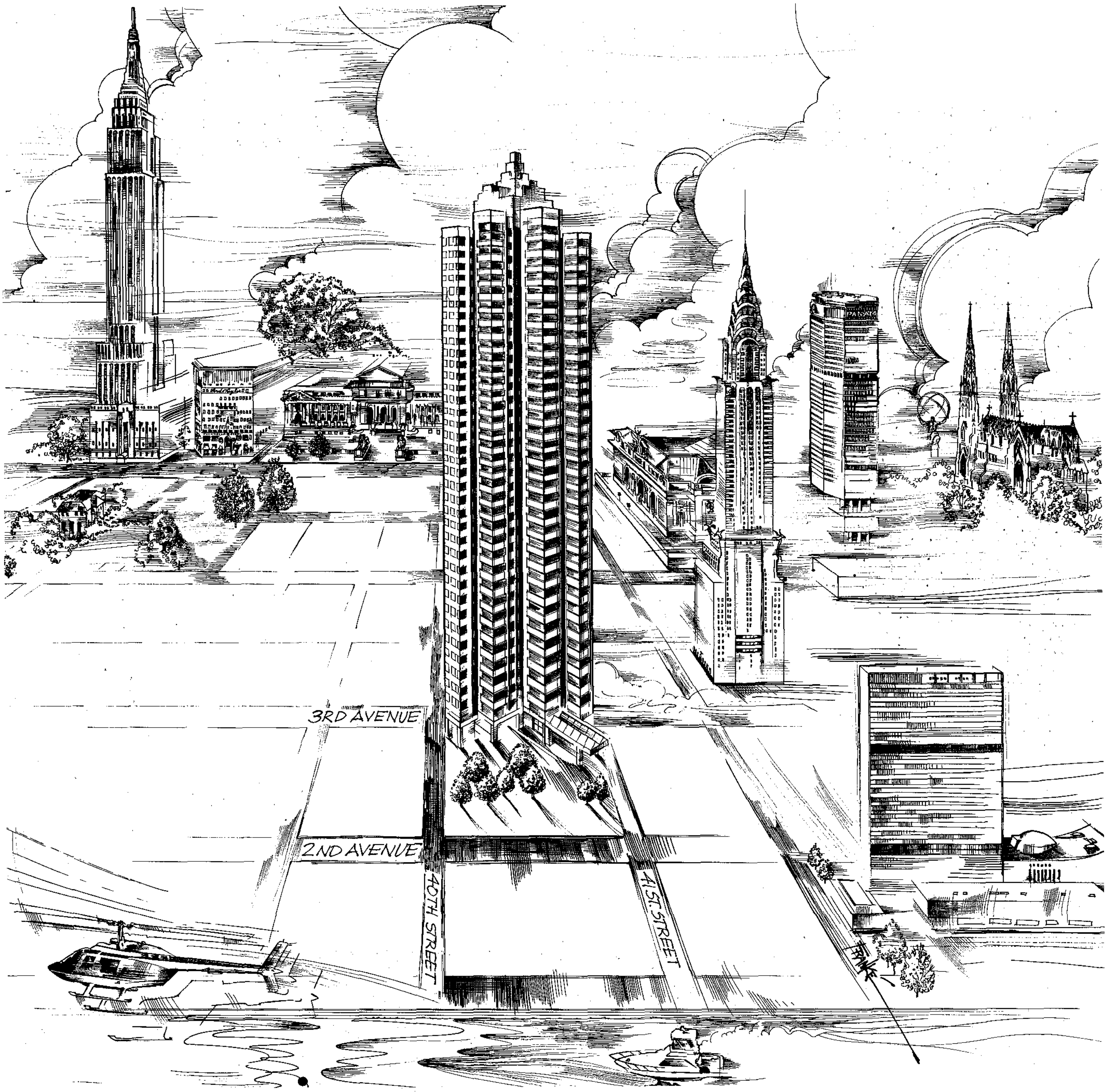
The Swearin' of the Green

PAUL O'DWYER'S IRISH IS UP OVER RECENT events at that bastion of Irish-Americanism, the *Daily News*. The former City Council president claims the tabloid now has a pro-British "slant," traceable, he grumbles, to the 1983 hiring of the British-born London *Times*–man Patrick Brogan as an editorial writer and the 1984 hiring of editorial-page editor Michael Pakenham, who's distantly related to the British general who fought in the Battle of New Orleans. What triggered O'Dwyer's wrath was a July 19 editorial in which the *News* suggested that a new anti-discrimination plan for Northern Ireland might discourage American business there. The New York–born Pakenham called O'Dwyer's outburst "nonsense," pointing out that the *News* consistently urges the peaceful reunification of Ireland.

No 'Aid' for NBC?

WHILE EVERYONE'S CROWING ABOUT what happened *onstage* at Philadelphia's Live Aid concert, NBC's been complaining to ABC about what happened *backstage*. NBC news president Larry Grossman wrote ABC broadcast president Tony Thomopoulos protesting that an ABC lawyer barred the other networks' camera crews from covering backstage activities. Grossman wrote: "Your lawyer's remark, 'We paid for this and I'll be damned if I'm going to let anyone else's news crew backstage,' sets a dangerous . . . precedent. . . . We do not expect to keep ABC out of the locker rooms on Super Bowl Sunday, even though we paid for the broadcast rights." ABC, which paid some $1.3-million for the network rights to show Live Aid during prime time, had no comment.

Photographs: top, Laura Rosen; center, Fred McDarrah; bottom, Ron Galella.



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The Bottom Line/Dan Dorfman

STOCK TIPS OF THE RICH AND FAMOUS

Exit at Hutton?

JUST LAST WEEK, E. F. HUTTON TOOK OUT full-page newspaper ads to thank its employees and customers for sticking by the firm in its time of trouble. The ads were signed by Robert Fomon, Hutton's chairman and chief executive. But from what I hear, Fomon plans to leave before the end of the year.

Fomon, 60, called that report "absolute poppycock," but I was told by a banking source close to Hutton and by sources within Hutton itself that he'll go.

Hutton has been under fire for engaging in a nationwide check-kiting scheme. In May, the brokerage giant pleaded guilty to 2,000 counts of mail and wire fraud. An internal investigation of the affair is being conducted by former attorney general Griffin Bell. That inquiry is expected to be completed by Labor Day.

Robert Fomon

Fomon, who started as a trainee with Hutton in 1951 and became its chief executive in 1970, insists he'll leave the company when he's scheduled to retire, in January 1990. He earned $975,000 last year in salary and bonuses. "If Griffin Bell thinks I had anything to do with the situation, then I'll be gone," Fomon told me. But he added, "I can assure you I had nothing to do with it."

Whatever the outcome of the Bell investigation, though, sources tell me Fomon will leave. If he's absolved of any wrongdoing, he'll stay only long enough to restructure the company and get Hutton's house in order, my sources said.

Departing American Express president Sanford Weill was said to be under consideration by some Hutton board members as a possible successor to Fomon, but I'm told that no Hutton director has approached Weill. Meanwhile, one front-runner for Fomon's job, assuming he leaves, is Robert Rittereiser, president of the E. F. Hutton Group. Rittereiser had been the chief administrative officer of Merrill Lynch before joining Hutton about a month ago.

Following the Stars

IN EARLY 1985, *Wealth Monitors*, AN INvestment newsletter in Kansas City, Missouri, touted Disney to its roughly 500 subscribers at 61½. Mickey Mouse turned out to be Mighty Mouse as Disney shot up almost 50 percent, to around 90.

The newsletter scored again in March, with a nifty recommendation of Union Carbide at 38¾. The stock was around 52 at press time, a rise of over 34 percent.

What makes these two stock recommendations so significant is that they were touted for the same reason—each stock had first been bought by a rich investor. Both Disney and Union Carbide were bought by the billionaire Bass family of Texas. (Rumors persist that corporate raider T. Boone Pickens and GAF may also be eyeing Union Carbide.)

The message—at least from these two stock picks—is that there are big bucks to be made by following the stock activities of the rich. And that, in fact, is what *Wealth Monitors* is all about. The newsletter, a monthly started in January that costs about $185 a year, tracks the buying activities of wealthy investors, among them numerous corporate-takeover artists. In addition to the Basses, these rich investors include such well-known names as Carl Icahn, Saul Steinberg, Pickens, Warren Buffett, the Belzbergs of Canada, arbitrageur Ivan Boesky, David Murdock, Roy E. Disney, the Reichmanns of Toronto, Carl Lindner, and Irwin Jacobs. Some lesser-known names include Dallas investor Craig Hall and New Jersey businessman Arthur Goldberg.

Wealth Monitors is affiliated with Michael W. Lamb & Associates, a small, registered investment adviser in Kansas City. The firm, which was started in July 1984, is run by Michael Lamb, 32, a former Paine Webber stockbroker. It manages about $20 million of assets for about 150 private, pension, and corporate accounts. Over the past twelve months, the firm's clients have averaged a gain of about 23 percent on their money, Lamb says. Many, though, are still sitting on substantial, unrealized stock gains.

All told, the firm has recommended 25 stocks. Sale recommendations have since been issued on nine of them. Overall, the nine averaged a gain of 25.8 percent in seven months. (See accompanying chart.) The biggest gainer—up nearly 85 percent—was Alexander & Baldwin, a large owner of Hawaiian real estate. Lamb had become interested when a rich Hawaiian investor, Harry Weinberg, took a position in the stock. Lamb looked into the company, liked what he saw, and first recommended it to clients in October 1983, when he was still a broker at Paine Webber. Other big winners: Western Casualty & Surety, up 50.3 percent, and G. C. Murphy, up just over 25 percent. The sole loser: Southland Financial, down 20.2 percent.

"It's a question of learning what the rich do, piggybacking, and making money," says Lamb.

A study by Lamb documents his argument. Of 310 investments made by the rich—covering 1979 through 1984—96 percent of the investments made money, he tells me.

How does Lamb track the investments of the rich?

Step number one is to follow the 13-D reports. These are filings with the Securities & Exchange Commission by one or more investors who've acquired 5 percent or more of a company's stock. Step number two: Check the quarterly filings

NINE BETS ON THE FAVORITES

COMPANY	RICH INVESTOR	PRICE ON DATE RECOMMENDED	TIME HELD (MOS.)	SALE PRICE	PERCENT GAIN
Alexander & Baldwin	Harry Weinberg	21¼—Oct. '83	18	39¼	84.7
Di Giorgio Corporation	Arthur Goldberg	13⅜—Dec. '84	3	15⅛	13.1
First Executive	The Belzbergs	10⅞—Dec. '84	6	13⅜	23.0
Frank B. Hall	Saul Steinberg	22⅞—March '84	15	29⅛	27.3
G. C. Murphy Company	Irwin Jacobs	38⅛—Jan. '85	4	47¾	25.2
Northwest Industries	Warren Buffett	52⅜—Feb. '85	3	58½	11.7
Southland Financial	Craig Hall	29¾—Jan. '85	5	23¾	-20.2
Sovereign Corporation	Roy E. Disney	7⅜—Dec. '84	3	8⅝	16.9
Western Casualty & Surety	Saul Steinberg	44¼—Aug. '84	8	66½	50.3

SOURCE: Wealth Monitors, Kansas City, Missouri.

Photograph by Guy Gillette.

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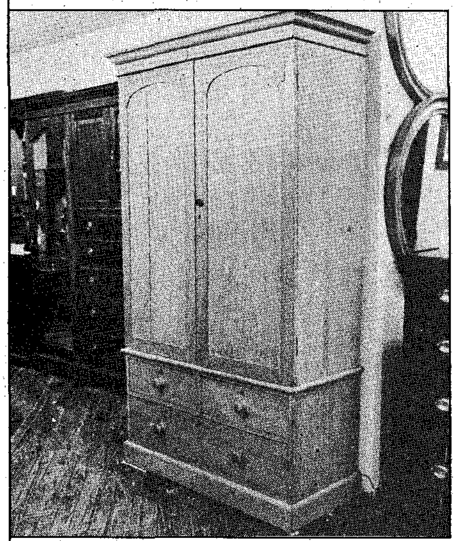

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of the stock portfolios of insurance companies, especially those run by wheeler-dealers like Lindner or Steinberg.

Lamb doesn't follow the rich blindly. "You've got to check the fundamentals of the company [like earnings and growth prospects] and try to determine the potential risks versus the rewards," he says.

One of the best ways to capitalize on the investments of the rich, says Lamb, is to pick up stocks below their average cost. He notes, for example, that a bad market can push any stock lower. Also, rich investors, if they chose to, could knock the stock price down so they could buy at an even cheaper price. This can be done in several ways. For example, he observes that once the rich get their feet in the door—say, as board members—they can use their influence to reduce the dividend or force the company into a write-off, thus creating a loss for a reporting period.

Lamb, who buys only stocks bought by rich investors, has six current favorites:

☐ American Hoist & Derrick, a producer of heavy-duty cranes. New York City developer Sol Goldman has invested $7.4 million in acquiring 9.6 percent of the company at an average cost of $12.43 a share. The stock was at about 12 at press time.

☐ Michigan General, which operates lumber centers and small department stores. About 19.2 percent of the stock is owned by New York investors Marshall Cogan and Stephen Swid. To acquire that position, the two men anted up $17.5 million—or an average price of $8.05 a share. The stock was at around 5½ at press time.

☐ Pioneer Corporation, an oil-and-gas driller. Minneapolis investor Irwin Jacobs shelled out $132 million to acquire 14 percent of the stock at an average price of $28.55 a share. The stock is currently at around 25.

☐ H. H. Roberston Company, an international construction company. The Belzbergs paid $39 million to buy 18.1 percent of the company at an average price of $39.44 a share. The stock's currently at around 30⅜.

☐ Tidewater, Inc., a leading offshore-drilling company. Irwin Jacobs is taking a beating on this one. He bought 12.5 percent of the company for $50 million; his average price was $24.09 a share. The stock is currently at about 14¾.

☐ Kaiser Cement, the largest cement producer in the western United States. California investor David Murdock owns 6.4 percent of the company, which he acquired for $9 million, at an average price of $18.96 a share. The stock is trading at about 18.

Other Lamb favorites are Alexander's, Cyclops Corporation, Fisher Foods, Ideal Basic, and Mission Insurance Group. Disney, despite its sharp rise, remains a Lamb favorite. ■

Star Tech/Phoebe Hoban

LOOKS GREAT, MANNY, BUT WILL IT SELL?

Commodore's New Amiga

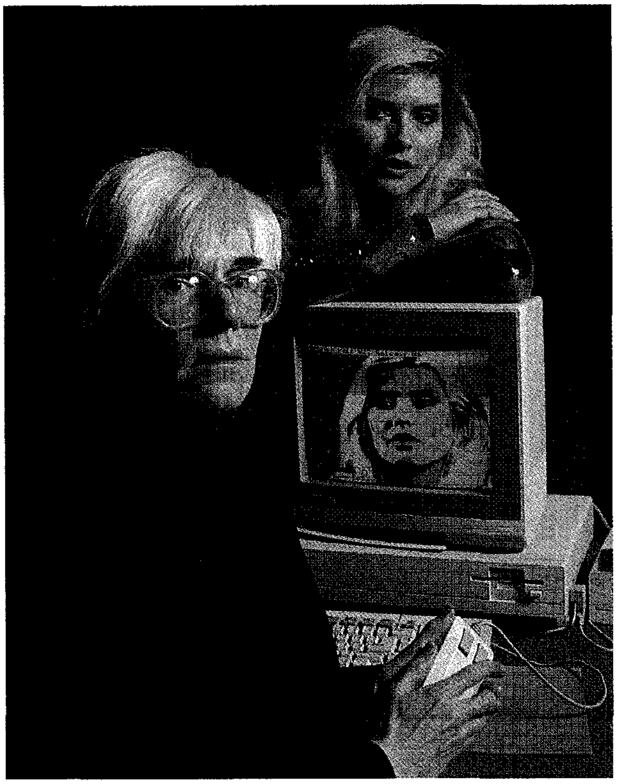
ANDY WARHOL AND DEBORAH HARRY played to a packed house at Lincoln Center's Vivian Beaumont Theater last Tuesday. It was the fair-haired duo's debut in an unlikely medium—computer graphics. The occasion: the press launch of Commodore's new computer, the Amiga, a $1,295 color-Macintosh-and-more that the company says will be available in computer stores in September.

Warhol pawed the mouse (a hand-held screen-control device), mottled a computer image of Harry's famous face with unlikely hues of purple and yellow, and had a hard time undoing the damage (with a little help from a Commodore representative, he finally triggered the "undo" function). "It's such a great thing," Warhol mumbled into the mike. "I've always wanted to be Walt Disney; I'm gonna tell everyone to get one." He doodled a bit more and signed his latest original with a wobbly flourish as the audience burst into a round of applause.

Warhol's performance did not exactly deserve kudos, but the new computer does. The Amiga is undeniably an amazing amalgam of state-of-the-art technology. For less money than the basic black-and-white Macintosh, it has twice the internal memory, twice the disk-storage space, and is half again as fast. It has 4,096 Day-Glo colors (but who's counting?), four stereo-sound channels, and a male or female HAL-like computer voice, and it runs as many as 50 windows, all performing different functions simultaneously. Commodore, it seems, has not left a single chip unturned. As a final touch, the Amiga is IBM-compatible when used with a software package that will cost less than $100.

Still, it remains to be seen whether Commodore is any more adept than Warhol at manipulating the machine to create the desired effect: carving a sizable chunk out of the IBM-and-Apple-dominated personal-computer market. Commodore is aiming the Amiga at the moribund home market, where its price tag may be a tad too high, and at the small-business market, hardly an established area for Commodore and one that stumped Apple's friendly Macintosh.

Amiga's multiple personality—as a souped-up graphics, sound, and productivity tool—may confuse the average computer user. "Razzle-dazzle technology is not important," says Bert Helfinstein of Entré Computer Centers, a computer franchise that does not plan to carry the Amiga. "What's important is doing basic jobs in a simple, straightforward way. There are products now that address every need of the business person. Why add another one unless there is a compelling reason? And in this case, that compelling reason doesn't exist." His last admonition is even more chilling: "Commodore is a company that makes toys."



SHOWTIME: *Warhol and Harry pose with Amiga.*

Commodore may have quite a hard time shedding that image. Indeed, as the Amiga belts out bass notes in time to the bright 3-D image bouncing on its screen, it looks and sounds, well, like the ultimate game machine. In fact, when first conceived by a joystick company about three years ago, that was its original design. But that's not exactly the image now being cultivated by Commodore, which fell on hard times once kids grew into yuppies and the game-crazed home market fizzled. Commodore is so eager to leave those days behind that the new machine does not even bear the company's name, only the Amiga logo.

There are more serious problems as well. Commodore is in financial straits, having posted a $20.8-million loss in March, and analysts say there could be big write-downs on the company's remaining inventory of low-price computers. "Commodore is counting on the Amiga," says Michele Preston of L. F. Rothschild, Unterberg, Towbin. But, says Richard Shaffer, the publisher of *Computer Letter,* "analysts have been looking at the machine for the last few months, and it hasn't made much difference in the stock price. I think the general impression is that Commodore could fail."

Rich Matlack of InfoCorp, a market-research firm, calls the Amiga's success "an absolutely iffy prospect," adding, "There's a lot of questions that won't get ironed out for the next twelve months." One of those questions is whether such software biggies as Lotus and Microsoft will be sufficiently attracted to the Amiga to produce serious software to lure "power users" (the Amiga can run such IBM-compatible programs as 1-2-3, but customized Amiga versions could exploit the computer's fireworks). The programs announced, apart from several word-processing and accounting packages, are mostly games and entertainment.

Another question is whether Commodore can get enough computer specialty stores to carry the Amiga. So far, only Computer Factory, with eighteen East Coast outlets, and Computone, with twenty, have been mentioned by Commodore (which is being tight-lipped about its prospective dealers until the end of its four-week national dealer tour), while ComputerLand, Businessland, and Entré all say they will wait and see. Computer retailers have been burned in the past by Commodore, which, under former chief executive officer Jack Tramiel, enlisted the specialists and then turned around and sold the same machines to price-slashing mass merchandisers. "Any dealer who fully trusts Commodore should have his head examined," says Seymour Merrin of ComputerWorks, a computer specialty store in Westport, Connecticut.

Still, Commodore sales vice-president Frank Leonardi says he has "handshakes" from 400 dealers and that there

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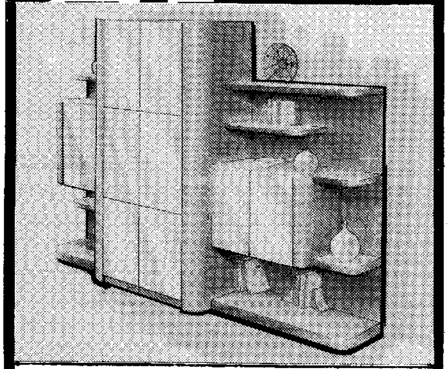

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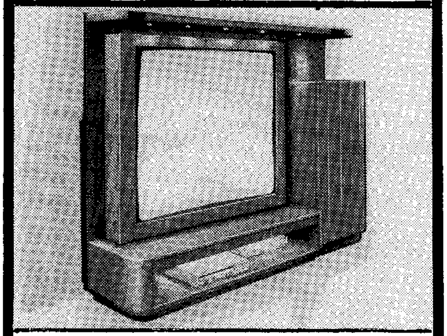

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will be 1,200 stores selling the machine by the spring of 1986. Commodore expects to sell between 100,000 and 200,000 units by that time. Analysts say Commodore could sell 50,000 to 100,000 by the end of 1985.

Despite its marketing problems, there are those who believe that if any machine has the power to add some sparkle to the stale personal-computer market, the Amiga is it. "Right now, retailers have a big problem," Dean Witter analyst Eugene Glazer points out. "They have nothing new to sell. But this is different; it will catch people's attention. I think it has the potential to turn things around." Trip Hawkins, president of Electronic Arts, one of the leading software developers for the Amiga, is even more emphatic. "We think the Amiga will make home computers worth owning again. Its success is inevitable." But Clive Smith, Commodore's vice-president of corporate planning and development, admits that introducing a new computer in the current climate is a major risk. "When you get to a plateau, you either contract or expand. It's a gamble." Still, he is confident that by Christmas Commodore will sell every machine it has cranked out.

Few disagree about the quality of the technology. "All you can do is rave," says Egil Juliussen, head of the market-research firm Future Computing. "It's the best personal computer ever made, by far," gushes Phil Lemmons, editor-in-chief of the computer journal *Byte*. "This is a Maserati for the price of a Chevette," comments Kenneth Lim of Dataquest, a market-research firm. "And IBM's announcement that there is no PCII is the greatest gift Commodore could have hoped for."

Just what makes the Amiga so hot? Unlike other machines currently on the market, it has dedicated chips for different functions. It's based on the same 68000 central processing chip as the Mac, but that's where the similarity ends. The Amiga has chips for graphics, animation, and sound that do nothing but provide power for those functions. Thanks to these "co-processors," the computer has power to spare, chugging away at an impressive speed while performing audio-visual feats once considered impossible on a machine of this price.

Take music. Amiga's whiz-bang stereo audio effects (which blew people away during the launch demo), combined with its MIDI (musical-instrument digital interface), may make the computer an instant hit with musicians, who can use it to generate, record, edit, or sequence sounds—while scrolling out scores. The Amiga is also a self-contained synthesizer that simulates, with surprisingly good fidelity, any instrument—or it can digitize new sounds through the microphone for playback. "Its music capacity alone could be enough to make the machine start roll-

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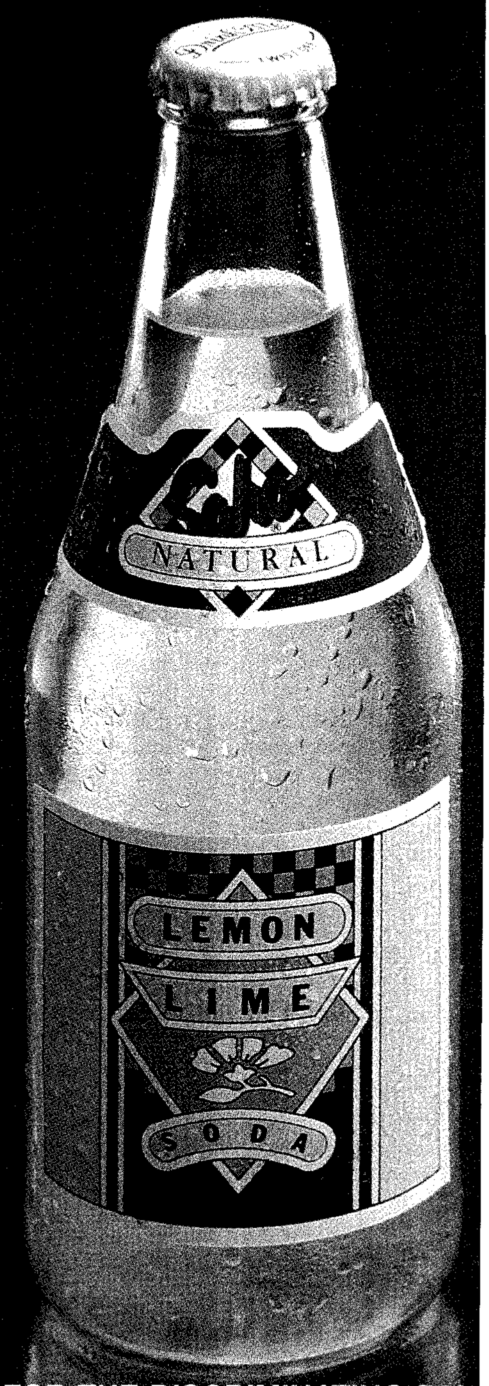
ing," believes Future Computing's Juliussen.

The machine is flexible in other ways, too. IBM-minded users can employ standard commands to access various functions, while the Mac-minded can use "icons." And, unlike the Mac, the Amiga has an "open architecture" that makes it accessible to potential hardware and software developers. Ironically, Commodore is not taking advantage of its own support base: The Amiga is not compatible with either the Commodore 64 or its recently introduced 128.

When the machine goes on sale in September, $1,295 will buy the basic central processing unit—an ordinary-looking plastic box that belies its innovative guts—with an 880-kilobyte double-sided, double-density three-and-a-half-inch floppy-disk drive. The processor has 256 kilobytes (256,000 characters) of internal memory, which can be expanded to eight and a half megabytes (8.5 million characters). Located on its side are ports for plugging in video and stereo equipment, mice, and joysticks. The basic package doesn't include a monitor: You can plug the processor into a color TV, which gives it a 60-column screen, or spend $500 for Amiga's 80-column color screen.

Amiga will come with a mouse; the AmigaDOS operating system; Amiga Tutor, an introductory training program; MS Basic, Microsoft's programming language; Amigascope, a graphics demo disk; and Speechcraft, speech-synthesis software. Several dozen software programs, ranging from word processing to accounting to music composition to animation, will also be available. Peripherals will include a second three-and-a-half-inch disk drive for $295, a $395 five-and-a-quarter-inch disk drive, a $195 256K memory expansion, $300 and $600 modems, a $1,000 hard-disk drive, and a digitizer, among others. So, you can do things like update a spreadsheet, send a letter, print a graphic, and create a chart simultaneously; use the Amiga as an impressively powerful music synthesizer; and overlay computer graphics on live video images. Whether you want to create MTV-type entertainment sequences, play games, or dazzle your office with productivity and presentations, the Amiga is the ticket, says Commodore.

It sounds great on paper, but even if the final product rates a technical 10, nearly everything else about Commodore's new computer remains a great big question mark that the Lincoln Center extravaganza did little to address. It's too soon to tell whether the Amiga—like the swarms of partied-out Commodore executives still in black tie after the pomp and ceremony were over—is in the uncomfortable position of being all dressed up with nowhere to go. ■



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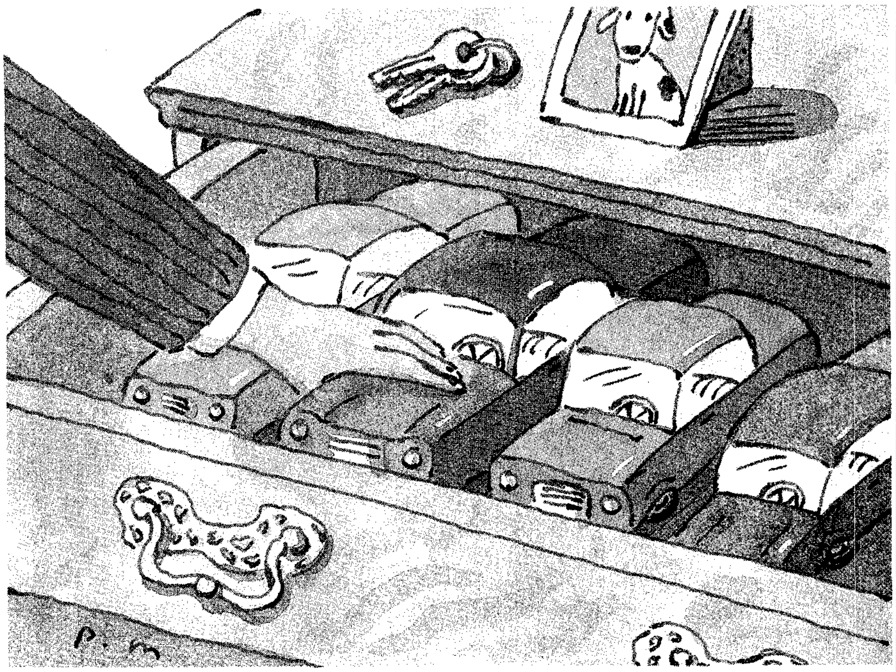

DEALS ON WHEELS: *By leasing, people can often drive a car they couldn't otherwise afford.*

Auto Leasing's Time Has Come

IT'S 10 A.M. ON THE MONDAY FOLLOWING the long Fourth of July weekend, and all eight incoming phone lines at Crest Auto Leasing's Manhattan office are busy. The car-crazed have seen Crest's screeching ad in the Sunday papers and—spurred by the company's offer to give $1,000 to anyone who can find a less expensive leasing deal—they're dialing for wheels. To learn the ins and outs of auto leasing, now riding an unprecedented boom, I sign on as salesperson for a day.

Even before I start fielding calls, a sanitation worker who makes $38,500 has phoned, requesting a BMW 325e at $269 a month. A 29-year-old cop from Chelsea who lives in public housing but carries an American Express card hankers for a Mercury Cougar; a 40-year-old management consultant from the Lincoln Center area wants an Oldsmobile Cutlass Supreme; and a construction-company executive living at a good yuppie address longs for a Ford Thunderbird. Crest advertises them all, air-conditioned, at $139 a month.

"The sanit guy is gold. He's had a car loan before and repaid it," says Joseph Deutsch, vice-president of Crest, which may be the country's largest leaser of autos to individuals. The Chelsea cop will be "makable"—meaning someone will give him credit—because he wants only a Cougar. The management consultant has lived at the same place for ten years and held the same job for eight. "That's a good credit risk," Deutsch pronounces as he reviews the haul of applications. "And the construction guy looks to have sterling bank references."

A cop with his heart set on a BMW 318i "seems a little extended, but credit people like cops," Deutsch continues, and the application of a civil servant for a Buick Regal causes him to *kvell:* "It's so complete; even the bank-account numbers are filled in." There's some question as to whether a 29-year-old budget manager will get his Pontiac Firebird, a young insurance salesman his Ford Bronco, and a social worker her Buick Riviera. The manager has been at his job for only four months and at his residence for three; the insurance guy already has one bank loan out, and it's not clear how much he still owes; and the social worker who wants to tool around in the Riviera may not be up to the $229 a month, says Deutsch.

Whether she's up to those payments isn't Crest's decision but that of the bank that actually buys the Riviera from Crest and takes the social worker on as a credit customer. Before 1981, most dealers shunned leasing because it kept their capital "tied up on the street in iron," says Crest president Michael Silverstein. Institutions that didn't shun it included Manufacturers Hanover with its Wheelease program and General Electric Credit Auto Lease (GECAL). But in 1981, a change in the tax law allowed banks to take investment tax credits and depreciation for automobiles they buy, and suddenly banks were a big part of the auto-leasing picture. Other institutions discovered this cozy tax shelter, and before long, traditional auto-finance companies—such as General Motors Acceptance Corporation and Ford Motor Credit, among others—were into leasing. In fact, four out of five dealers now lease. According to GECAL, leasing profits are higher than those from sales, and the number of return customers is almost triple. What's more, while buyers, on average, trade in their cars every 38 months, lease customers trade every 22 months.

Ten years ago, leased cars accounted for about 4 percent of those on the road, and by 1983, they made up 15 percent of cars sold. But the 1984 tax law gave a new lease to leasing by slashing tax benefits for buying, and last year, Americans leased some 800,000 new cars, according to the American Automotive Leasing Association. Projections are that by the end of the decade one in four cars on the road will be leased, but Silverstein predicts that half will be.

Last year, banks bought some 4,000 cars from Crest, which is, in essence, the banks' marketing arm. Why the migration? In part, people are waking up to the fact that investing in a depreciating asset is not the road to riches, says Walter Lovenduski, executive vice-president of the Hertz Corporation's leasing division. But there's a more important reason.

"Sticker shock," says Frank McManus, fleet and lease manager for Chrysler Manhattan. Seven out of ten people who walk into a dealership leave without buying, often jarred by the price tag. Also, the down payment—usually 15 percent to one third of the total—and the monthly payments come to more than potential auto buyers imagined. What comes to less than they imagined is the trade-in allowance for their old car.

Buying a car outright is cheaper in the long run, but only 25 percent of Americans buy their cars without financing, says Thomas Webb, senior economist of the National Automotive Dealers Association. Figure you can lease a 1985 Mercedes-Benz 190e (in silver, it's Crest's most-sought-after car) for $315.72 a month (plus $26.05 New York sales tax) after putting down just a month's leasing fee. To get the monthly installment payment on that car down to the same $315.72, a buyer would have to put a

Illustration by Paul Meisel.

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People weekly

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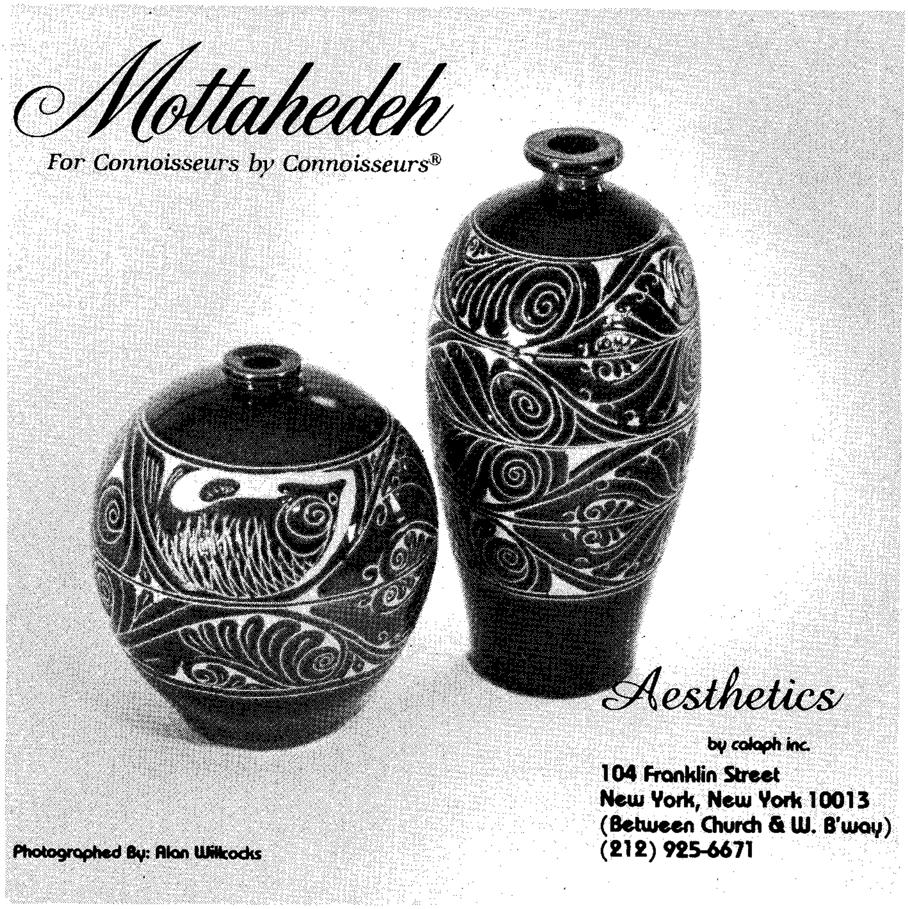

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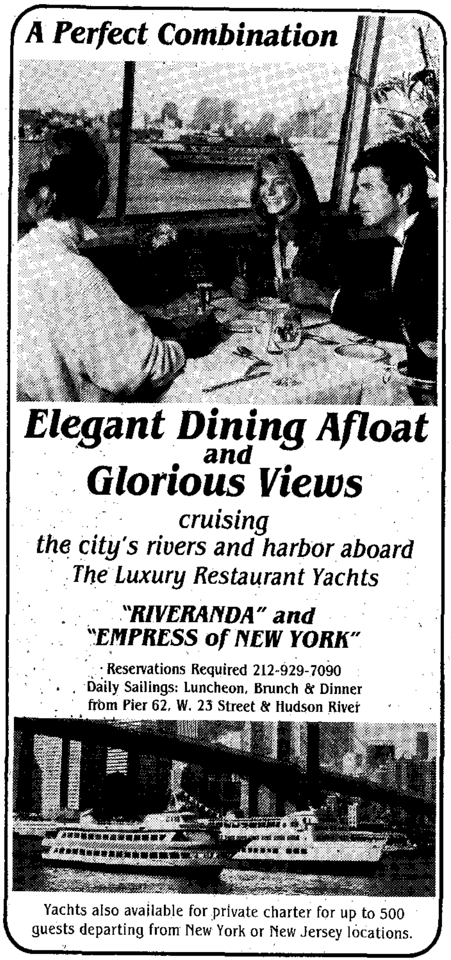

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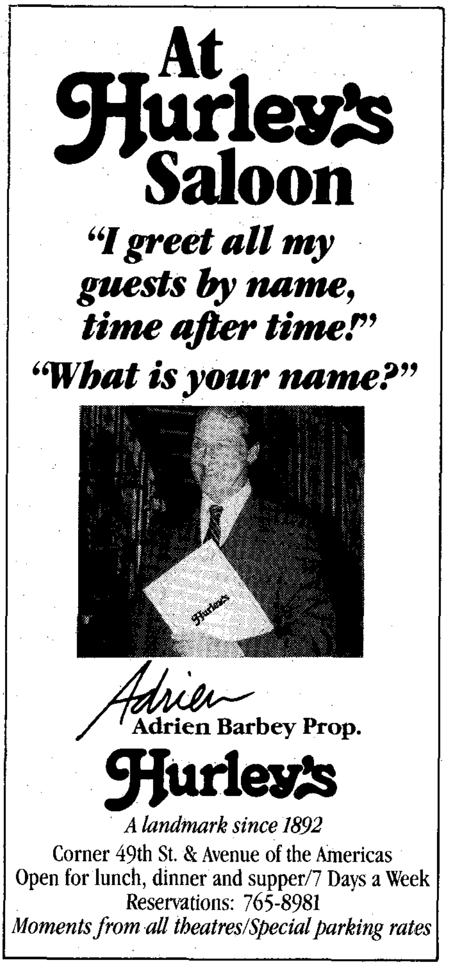

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hefty $11,428.80 down—the end-of-lease wholesale value—says Deutsch. And he'd have to shell out $1,815 in sales tax up front. "Leasing lets you hold on to your capital and credit for other major purchases," says Silverstein. "Often what you'd pay each month is less than you'd pay financing, and often you end up driving a car you wouldn't be able to otherwise."

My experience taking calls from would-be lessees convinces me of the latter point. The calls I answer seem to come not from Scarsdale doctors but from Archie Bunker types, mostly men without cash to plunk down on a new car—or as a Hertz spokesman puts it, "the Willy Lomans of the world."

The first Willy on my line wants a 300 ZX 2+2. I spend so much time figuring out that this is a Nissan and hunting for its price that I can't keep up with his questions. "How does the car come equipped?" he asks. "All factory equipment," I blurt out while furiously thumbing through the Kelly Blue Book to learn just what that equipment might be. I quote him Crest's lease price of $229 a month, and he counters with a rival's claim. Now I'm tongue-tied: Crest told me it has never had to award that $1,000 prize. At this point, my sales coach breaks in and challenges the caller to actually *get* the better deal. In so doing, he teaches me a basic of the business: If a lessor can't jack up a low advertised price with options or build up his profit by cutting the mileage allowance, he'll simply claim he can't get the car.

Another caller is taken with Crest's insurance offer "at unbeatable rates as low as $35 per mo." He wants to know what he'll have to pay. "Where do you live?" I ask. He says Brooklyn, and I cringe. "That's $120 to $130 a month," I report. "And Long Island?" he asks. "Around $90," I reply. "Where do you have to garage the car to get that $35 rate, in Asia?" he sneers. "No, Connecticut," I say into a phone that's already gone dead.

Another caller wants to know what happens if he crashes the car or dies while leasing. In the former case, he returns the wreck to the bank with no obligation other than the deductible; in the latter, his estate pays until the lease ends (routine maintenance is also the lessee's responsibility). Later in the conversation, Morbid Marvin lets on that he has more than two moving violations. "Nothing to speak of," he assures me. They're enough, however, to disqualify him for Crest's group-rate insurance.

Deutsch tells me that 80 to 85 percent of the callers know all about leasing and the car they want before they phone, and that one in ten calls turns into an actual lease (and a sales commission of 25 percent of the profit). If so, I get a disproportionate share of hemmers and hawers. Some don't even have a fixed idea of the kind of car they want. One self-described "pro in sales" can't decide among a four-door Cadillac Fleetwood, a Lincoln Town Car, and a limousine at $555 a month. After I tell him the limo's a Caddy "stretched" by O'Gara, he reminisces about his experiences with that company, then, from nowhere, launches into a discussion of the top-of-the-line turbo Volvo. My trainer purses his lips, shakes his head, and gives me the cut sign. After all, this is Monday, the busiest lease day in the summer (Sunday is busiest during the winter, and Saturday is always the slowest—the reverse of retail), and we're off to another call.

This one comes from a woman who wants to know how leasing works. I give her the spiel that a lease is an agreement by someone to use the property of another for a specified time at an agreed-upon price; that she pays for only a portion of the car, allowing her to pay, month by month, the difference between the value of the new car and what it will be worth at the end of the lease; that leasing is, in fact, just a way of financing the car's depreciation.

The caller is wary. "What happens at the end of the lease?" I tell her she can walk away from the car or buy it at the price she and the company agree upon up front, as half the lessees do. She can even come back to Crest for additional financing then. If she exceeds the mileage allowed, she'll pay about 6 to 8 cents a mile. But she needn't fret about open-end leases with end-of-term balloons if the car's value isn't up to expectation. Last fall, most banks went to closed-end, or walkaway, leases where the lessee's obligation expires when the lease does.

My last caller is a 33-year-old New Jersey man about to start a new job. He's held each of his last three jobs for less than nine months, and before that worked eleven years for the same firm. His $15,000 income last year seems adequate to cover the Honda Civic offered at $79 a month.

He didn't get the car, though. Neither did the golden sanit guy: He was "sufficiently obligated." The Chelsea cop got his red Cougar, however, and the management consultant his blue Olds. The construction-company executive will be taking the subway: A credit check showed "discrepancies" on the application. The "extended" cop got his BMW, the budget manager his black Firebird, and the insurance salesman his black Bronco, but the social worker didn't have enough background to qualify for a Riviera. And the civil servant whose application made Deutsch *kvell?* Big black marks on his credit history.

As for my final caller, it turns out that Chemical Bank had sued him when it couldn't collect on a previous bank loan. "That guy couldn't buy, let alone lease, a pushcart," says Deutsch. ▬

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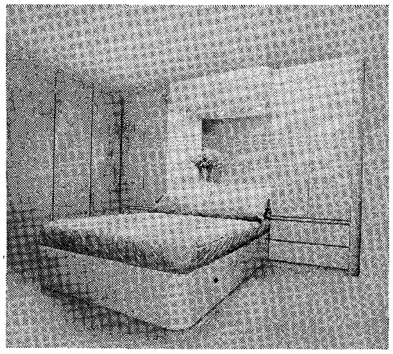

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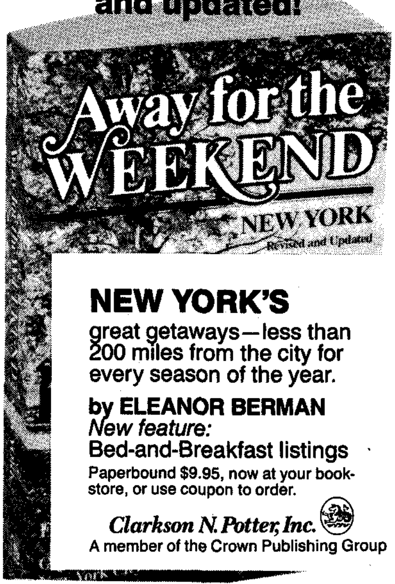

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FAST TRACK

CIVICS

Water Rats

WHEN THE DROUGHT emergency was declared earlier this year, the city encouraged people to keep an eye out for water wastefulness. But officials are fielding more complaints from the public than they'd bargained for, some with a nasty edge.

Most of the 1,500 calls a day that the Bureau of Water Register has been getting on its complaint number (966-7500) have come from people who've noticed their neighbors trying to sneak around current restrictions by watering their lawns at four in the morning or washing their cars behind hedges. In some cases, officials say, callers seem to be using the complaint line as an opportunity to settle old scores—one woman turned in her brother for taking four showers a day.

"Not all the complaints are legitimate," says Frank Romano, a spokesman for the Water Register, which has brought in extra operators to handle the calls. "Some people just seem to be calling out of spite."

However, Romano admits, many complaints appear to be justified. Since April, his agency has received hundreds of calls from tenants who say their landlords haven't fixed leaking pipes and faucets for years. The city is sending out a team of 200 inspectors to check out possible violations.

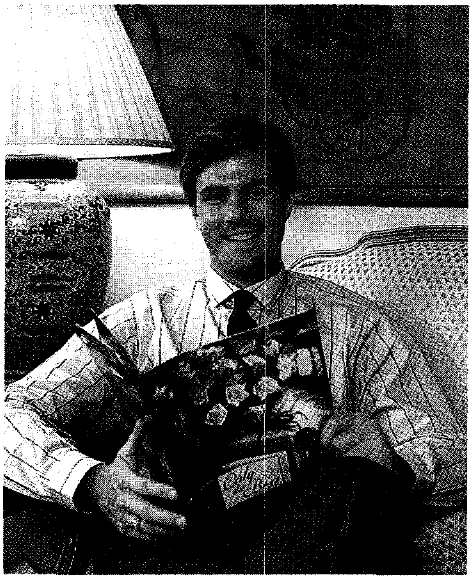
One common gripe has not been a big problem this summer—open fire hydrants. Complaint calls, as many as 500 a day in some years, are down this summer to about 150. "It's because the weather hasn't been too hot," says Romano. "Otherwise, we'd be drowning in calls." P.B.

COMING UP

THE NAME GAME

A FEW YEARS BACK, STUART E. JACOBSON found himself sitting in the Palm Springs living room of Walter Annenberg, an acquaintance of his father's. On a side table, he noticed an autographed photograph of Winston Churchill. He asked Annenberg about it. The media tycoon's voice grew thick with emotion as he described the evening when his hero gave him this most treasured gift.

Jacobson, 30, realized that what he'd witnessed was an unexpectedly intimate look at friendship. And, he realized, no book had collected such stories. It didn't bother him that his highest grade in English at Wesleyan had been a B and that he was currently working as a Zoli model; in short order, Jacobson found an agent and hammered out a prospectus for *Only the Best: A Celebration of Gift Giving in America.* And then he stumbled; in three months, at least nine publishers turned him down.



Stuart Jacobson is not easily discouraged. He moved his base from the Ansonia to Dallas, where he was raised, drew up a list of prospective investors with his friend Lupe Murchison, and sent out letters. In two and a half weeks, he had $300,000. Soon, he was interviewing the Gregory Pecks, Helen Hayes, Denton Cooley, and Ann Getty.

"Publishers had told me that I wouldn't be able to get to these people, but no one was hard to get to," he says. "I wanted this book to say that the most important thing in life is relationships and the most important part of our relationships is giving to one another. People responded to that. Bill Blass introduced me to Pat Buckley, and Pat Buckley introduced me to Clare Boothe Luce. It got to be like a high-level game of telephone."

After Jacobson had acquired enough celebrity givers, Harry N. Abrams agreed to produce and distribute the book. In October, the publisher will pump 50,000 copies into the stores. Depend on it—Stuart Jacobson's name will be familiar long before he completes his twenty-city tour. Beginning in August, seven magazines will serialize the book. Then will come the promotions in department-store holiday catalogues. And in December, *Good Morning America* may run a series featuring Jacobson's celebrities.

Why, in his book's 216 pages, hasn't Jacobson included his own gift story? Because the best gift he ever gave is intangible: the chance for a Mexican-American boy to see Dallas from one of its tallest buildings. The best gift he ever got, however, is in the book: Letitia Baldrige's introduction.

JESSE KORNBLUTH

Photograph by Robin Moyer/Gamma-Liaison. Illustrations: top, Guy Billout; left, Howard B. Lewis.

CRIME AND PUNISHMENT

Getting a Break

ON A STICKY SUMMER morning in Brooklyn, probation officer Arthur Hudson is starting to worry. The "client" in his office, a bright, wiry nineteen-year-old named Thaddeus, has managed to stay out of trouble since last year, when he was convicted of armed robbery and given five years' probation. He has had to report to Hudson once a month. But today, Thaddeus has a limp and a cane, and Hudson wants to know why.

"It was nothing much," Thaddeus says. "I just got hurt in a fight. Some gang tried to get bad with me."

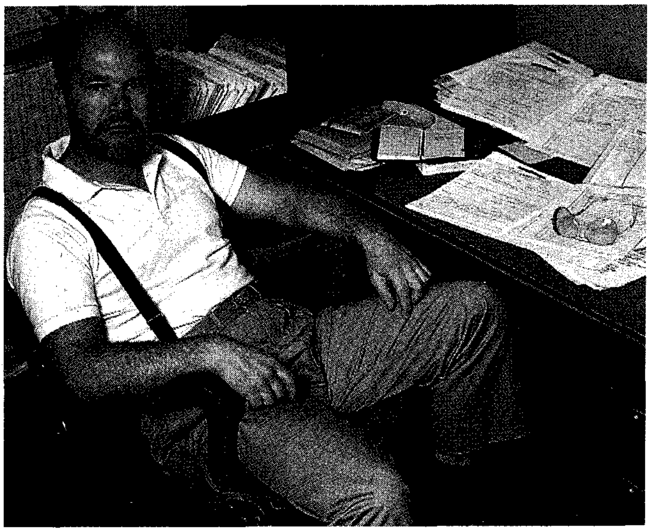
"Why?" asks Hudson.

"I don't know; it's like I got a reputation." Thaddeus touches his cheek thoughtfully. "I must have a face like a criminal."

Hudson's job is to monitor the progress of people like Thaddeus and to encourage them to find jobs or stay in school. But Thaddeus is one of about 170 clients in Hudson's caseload, and it's not possible to keep effective track of all of them.

"The system has deteriorated," says Hudson, 41, who has worked for the city's Probation Department for six and a half years. He is a baldish man with a beard and glasses who sometimes seems more like a college professor than a civil servant. His conversation is laced with references to Dickens and Erik Erikson, but such erudition is not all that unusual in an agency that requires its officers to have either a master's degree or a B.A. and two years' experience in a counseling agency (which Hudson has).

"Often, you deal with the most salvageable people in the system," he says. "It's too bad they get the least attention. We should know what clients are up to. That's what's broken down here."



Probation officer Arthur Hudson

According to many officials, the department does not have the resources to supervise properly the 44,000 people in the city who have been given probation; as a result, many probationers are going on to commit new crimes without fear of retribution.

The problem, critics say, is that the Probation Department has become an increasingly important part of the city's judicial system, but its budget and staff haven't kept pace. "You can't really count on meaningful intervention from probation," says acting State Supreme Court justice Harold J. Rothwax.

IN THE AFTERNOON, Hudson is visited by Troy, a sullen sixteen-year-old from Bushwick. The day after he was placed on probation for armed robbery last year, Troy was arrested for stabbing a young man from his housing project. His mother was also arrested not long ago for a stabbing. Troy hasn't really thought much about a job or school, and when Hudson says he's recommending that the judge take away Troy's probation, the boy stares with dead eyes and nods. When Troy leaves, Hudson has one comment: "He is dangerous."

A few years ago, someone like Troy probably would not have got probation. But because of increasing arrests and overcrowded prisons, the department is handling a growing number of serious offenders. The number of felons under probationary supervision has risen 71 percent since 1978. Thirty-five percent of the city's probationers are rearrested.

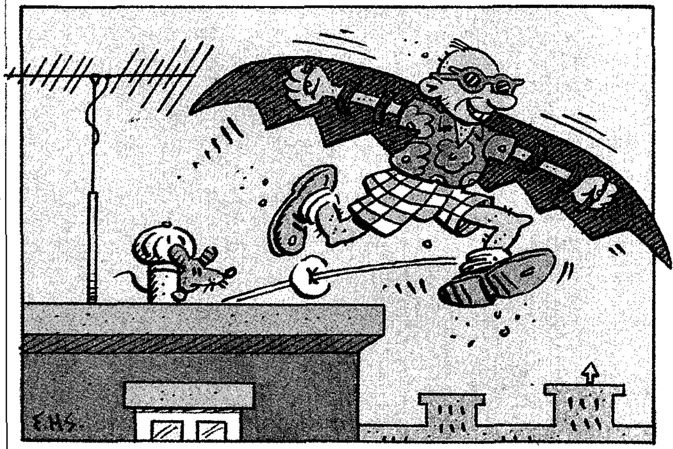
"We don't have the luxury of a selection process," says the department's commissioner, Thomas L. Jacobs. "We take what the courts give us."

Not everyone on probation gets back into trouble. Hudson's last client of the day, at 7 P.M., is a slight young man from Trinidad named Roger, who was arrested for a small cocaine sale and was placed on five years' probation. Roger spent ten months looking for a job, and finally found one putting together sample books for a paint-and-wallpaper store. Now, he says, he can put his life in order.

"We'll see," says Hudson. "We'll see."

PETER BLAUNER

PRICES



HERE'S WHAT IT COSTS TO get away these days:

☐ Domenico Bus from Chinatown to Atlantic City, $16 round-trip.

☐ Long Island Railroad's Jones Beach Special, round-trip, $7.50, $4 for children.

☐ New Jersey Transit bus from Port Authority to Cape May, $16.35.

☐ Hampton Jitney from Manhattan to Westhampton, $18.

☐ East Hampton Aire from La Guardia to East Hampton, $60.

☐ Provincetown-Boston Airline from La Guardia to Martha's Vineyard, $89.

☐ Long Island Airlines charter to Block Island, $395.

☐ Subway to Coney Island, 90 cents.

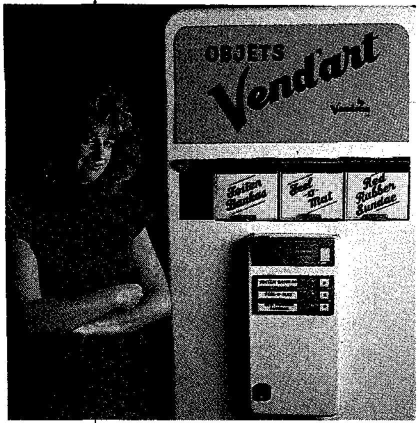
Photograph by Robin Moyer/Gamma-Liaison. Illustration by Elwood H. Smith.

ART NEWS

Instant Acquisitions

YOU KNOW THE FEELING: You've been out and around all day and suddenly you have to have a piece of art. Not necessarily a major acquisition, just something to keep you going through the day.

Well, relief is at hand. It's simply a matter of stepping into the lobby of the Quad Cinema on West 13th Street and dropping three quarters into New York's only art-vending machine, Objets Vend'art, by Vendona. Press a button and reach in one of three doors for *Feel-o-Mat,* a rubber mat backed with rabbit fur; *Toiten Bankas* (Yiddish for "useless thing"), a bundle of multicolored rubber and tubes; or *Red Rubber Sundae,* a rubber tube stuffed with colored puffs of unspun wool.



Vend'art is the creation of Ona "Vendona" Lindquist, a New York artist who came up with the piece for a solo show at Thorpe Intermedia Gallery. The refurbished fifties ice-cream machine met with an enthusiastic response; a movie theater seemed like the logical next step. Now, with Vend'art selling just over half its capacity of 207 artworks every week (Quad Cinema gets 20 percent of the take), Lindquist is scouting new locations across the country. Future plans include a rotation of the artworks on sale and the creation of a "guest-artist door."

Customer response has ranged from delight to deep confusion. A Quad manager reports that some "find it hard to accept that what comes out isn't functional," while others cannot shake a rooted conviction that "it must be something to eat." WILLIAM GRIMES

F-STOP

AN EYEFUL

'THE PERFECT photograph must breathe, *respirer,*" says Bruce McGhee, a representative for *Double Page,* a French photography magazine whose bold look and prominence on newsstands are catching eyes around town. "And to breathe, it must have honest color and enough space—a double page."

And so, each edition of the bi-monthly *Double Page* (pronounced dew-bla pahge) has between 20 and 30 full-color photographs—including about eight double-page spreads—by one photographer on a single subject. Available here only since February, the glossy, elegant publication is selling briskly, even at $8.95 per issue. *Double Page*'s swift success is due in part to the generous display it's been able to get on cramped magazine racks.

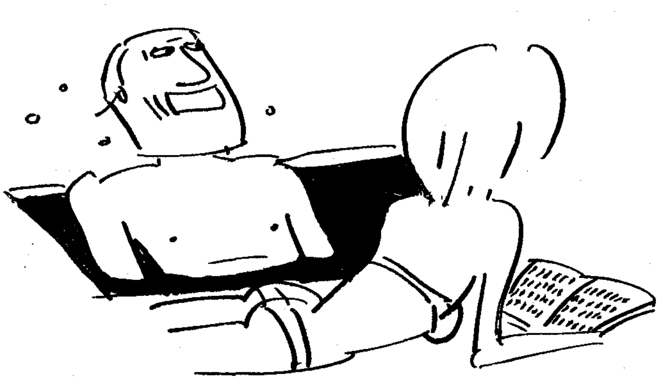
DOUBLE PAGE
Boston

"At first we looked for stores that would show six or seven editions at a time," says McGhee. "Now, most stores give us enough space—they even put us in the window."

Founded in 1980 by ex-adman Jean-Pierre Mahaim, *Double Page* matches the photos with quirky French-language text—songs, commentary, short fiction—that reads like a hybrid of French classics and Beat poetry. For monolinguals, *Double Page* will be published in English beginning in September.

"The magazine will still be French," says McGhee. "A French everyone can understand." PEGGY TYRE

PEN & PENCIL



"Hi, there! I understand this is your pool."

ANTHONY HADEN-GUEST

CHOW

The Gold in Silver Palate

WHEN *The Silver Palate Cookbook* (Workman) appeared in 1982, its enormous success was greeted with some sniping from the food world. (To date, the book has sold over 824,000 hard- and soft-cover copies.) At the time, co-authors Julee Rosso and Sheila Lukins were known not as food writers but as the founders of a gourmet take-out shop, the Silver Palate, on Columbus Avenue and for their nationally distributed preserves and sauces.

Now their second book, *The Silver Palate Good Times Cookbook,* published in May, has jumped to No. 2 on the New York *Times* paperback best-seller list and has sold 398,000 copies.

Why have the two books done so well? Workman advertised and distributed them not only in bookstores but in gourmet shops, kitchen-appliance stores, and the fine-food departments of specialty stores. And Peter Workman, president of the company, says the high recognition factor of the authors and their products was enormously important.

Even cookbook editors who are critical of the books agree that they are accessible and warm, and that they appeal to people who don't want to sweat over a stove yet want food that's stylish. For some people, the books have simply replaced their other cookbooks.

What of charges that the recipes are "not rigorous"? "People feel they are comfortable books," answers Lukins, a Cordon Bleu alumna. "I have never claimed to be what I am not. When people ask me to teach a cooking class, I tell them I don't know what Jacques Pepin or Paula Wolfert know. I am what I am."

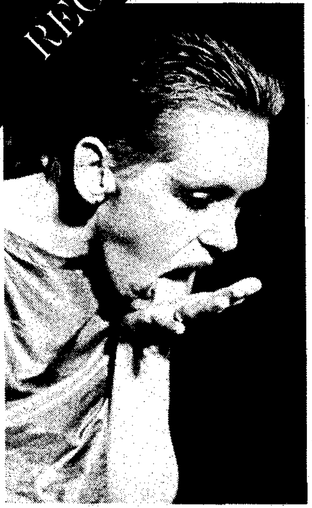
BARBARA COSTIKYAN

Photographs: left, Chris Morris/Black Star; right, Jeffrey Scales.

RUTH RECOMMENDS

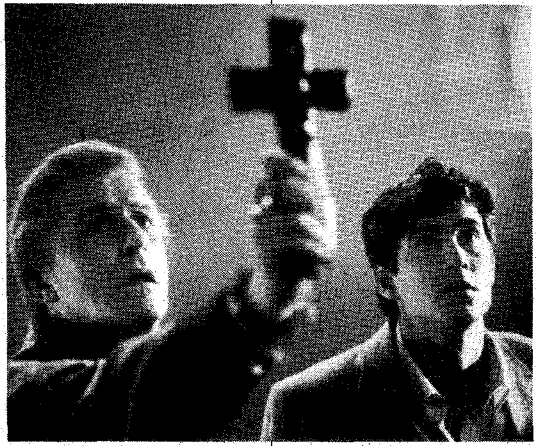
BY RUTH GILBERT

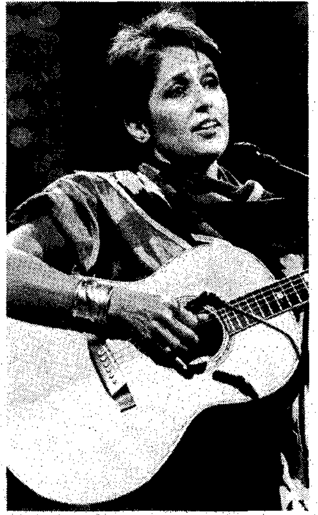
Free music and dance, from jazz to country, from ballet to ethnic, are featured Wednesdays and Thursdays 12:15 to 1:30 p.m. now through September at the World Trade Center plaza.



DANSPRODUKTIE
Beppie Blankert performs in Ton Lutgerink's I, Etcetera, *one of the works of the Amsterdam-based dance company. See it at the Dance Theater Workshop August 1, 2, and 3.*

'FRIGHT NIGHT'
Movie vampires are in again, and the way to keep one at bay is shown by Roddy McDowall (left). Chris Sarandon is the "undead," and kids are his victims. The film starts August 2 at United Artists Twin.





'EVENING AT POPS'
Joan Baez joins John Williams and the Boston Pops Orchestra in a program that features several of her own songs, contemporary tunes, and traditional folk music. It airs August 8 at 8 p.m. on Channel 13.

JAPANESE FOLK ART
A Brooklyn Museum exhibition explores a variety of traditional objects dating from 1800 to 1912 and runs through September 30. At right is a darling Japanese doll, circa nineteenth century.

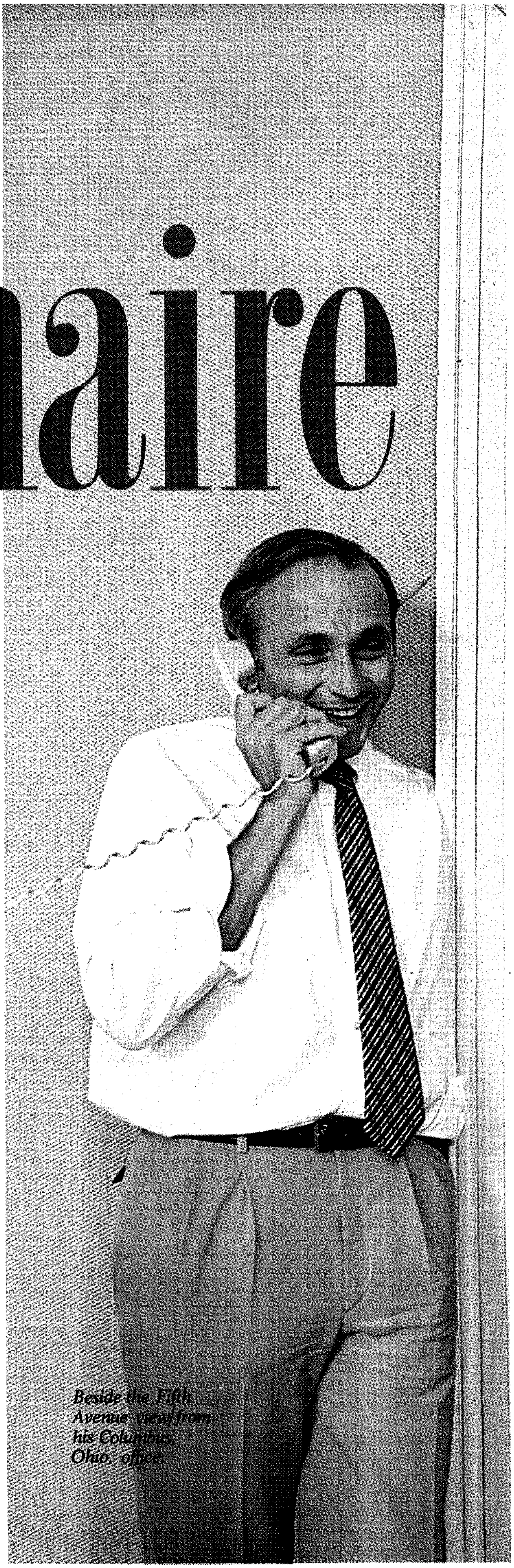
PRESERVATION HALL JAZZ BAND
The legendary jazz greats come direct from New Orleans to a concert at Snug Harbor on Staten Island August 3 at 8 p.m. Frank Parker, on drums, contributes his happy beat to this fabulous and famous band.

Photograph, top left: Bob Van Dantzig.

THE BACHELOR Billionaire

On Pins and Needles With Leslie Wexner

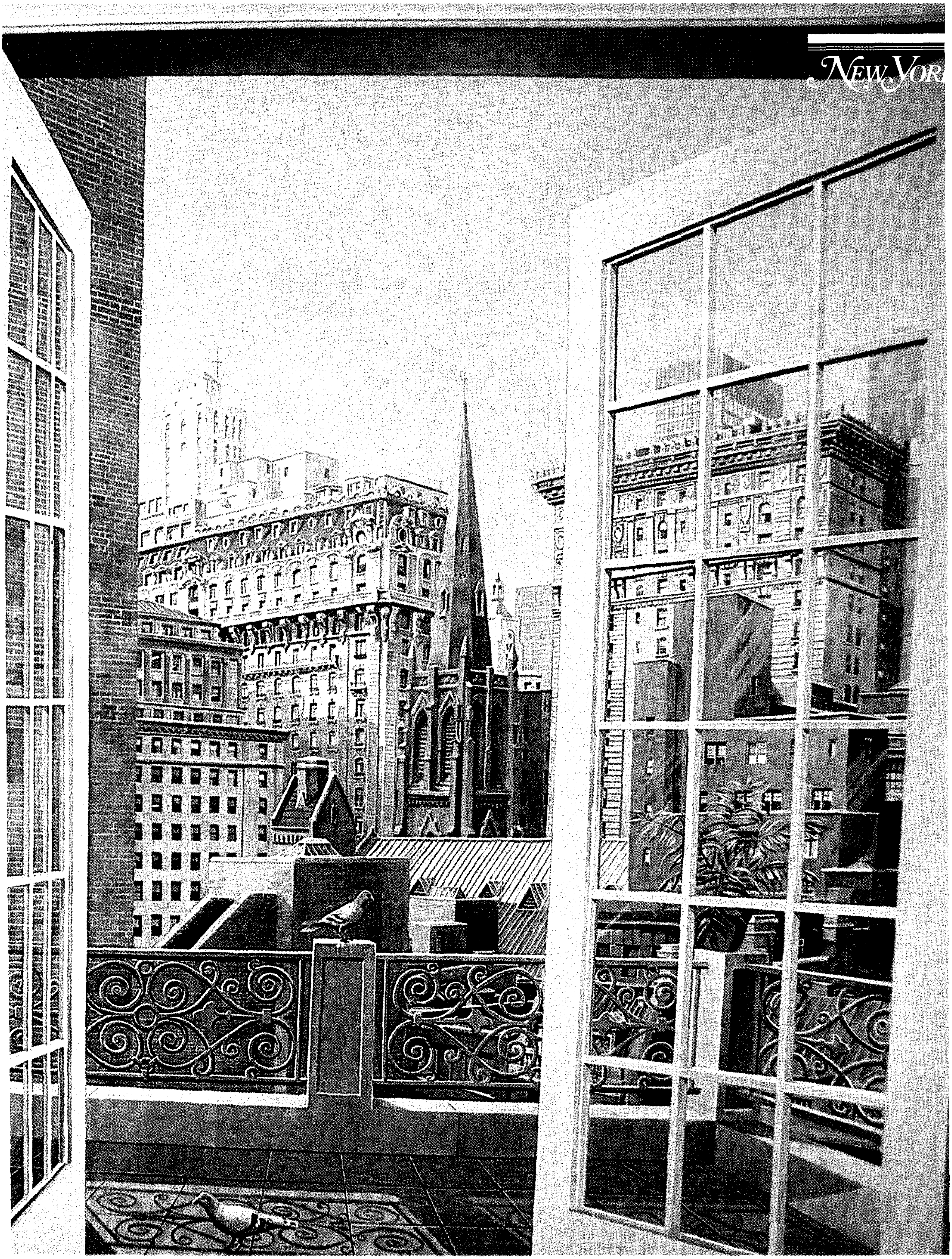
BY JULIE BAUMGOLD



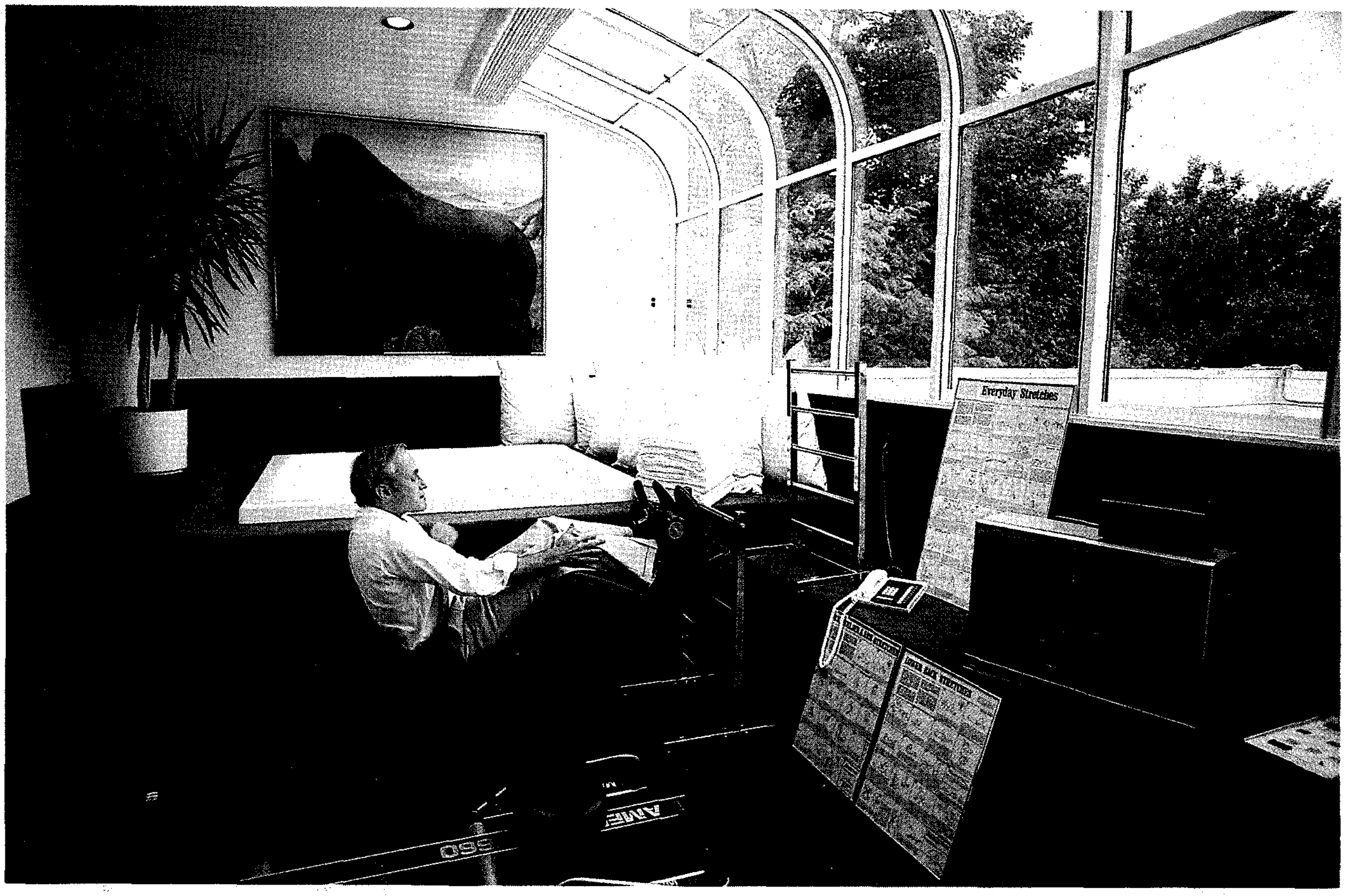
Beside the Fifth Avenue view from his Columbus, Ohio, office.

On the morning Leslie Wexner became a billionaire, he woke up worried, but this was not unusual. He always wakes up worried because of his dybbuk, which pokes and prods and gives him the itchiness of soul that he calls *shpilkes*. Sometimes he runs away from it on the roads of Columbus, or drives away from it in one of his Porsches, or flies from it in one of his planes, but then it is back, with his first coffee, his first meeting, nudging at him. Soon, 600 stockholders and some analysts from New York will be driving the Limited Parkway outside Columbus, Ohio, for the annual meeting of his company, The Limited. For those who aren't natives, the first sight of The Limited's million-square-foot distribution center is a shock. There is an eerie American vastness to the structures plunked here in a field in the middle of nowhere like stacks of metallic pancakes. Inside the building, music is playing. It always plays wherever Les Wexner is—in all his six homes, in his offices, in his 2,340 stores. It plays, even though he never listens, because he hates to hear nothing.

The driver of Wexner's station wagon delivers him, a long man in a gray suit a bit risky for Columbus. He has thinning, graying hair, small features, and ringed eyes so deep-set and shadowed they look sucked inward. Together with his jogger's hollowed cheeks, they sometimes give an undeserved cast of suffering to his face. His hands are in his pockets, rattling his change, which, as always, includes his lucky 1880 silver dollar. Before the meeting starts, he stands all alone for a while in the little protective pocket of solitude that surrounds power. Behind him, the rectangles on the corporate charts are all shoot-



PHOTOGRAPH BY HARRY BENSON



NO MONKEY BUSINESS: *In the workout room of his Columbus house, across the street from the governor's mansion.*

ing up, showing that it has been a very good year for The Limited, the company *Forbes*'s 1984 survey called the fastest-growing, most profitable "specialty-apparel retailer" in the country. That means sports clothes (The Limited), fat clothes (Lane Bryant), young clothes (Limited Express), cheap fat clothes (Sizes Unlimited), catalogue clothes (Brylane), and the teddies and garter belts of Victoria's Secret—all designed to jump out at you from the competing commotion of shopping malls, where most of Wexner's stores are.

To Wexner's left are pictures of models wearing the kind of clothes that will be seen this fall when he opens The Limited at 62nd and Madison, the store that will replace Porter's. It's the new order. It's Les Wexner's vision. It's not for the dowagers who, seeing the restored landmark façade, will come in hopefully for their raspberry linen sheaths and white bead necklaces to wear to the golf club. They will be met with a blast of Bendelish splendor. Kenzo. Krizia. Forenza. They will be grumpy, but they are already angry at Les Wexner for wanting to tear down the Wrightsman house in Palm Beach, which he bought for $10 million, and for taking over the old Gurney house on East 74th, which he bought for $5.8 million. The Limited should also surprise the regular Madison Avenue roamers when they realize that for the price of one Ungaro they can fill three shopping bags with the Limited look.

The Limited's board is assembling. Next to Wexner is Bob Morosky, his vice-chairman, who believed in Les so much that in 1972 he sold his house, lived in a small apartment so he could buy Limited stock, and now owns a former convent with twelve bedrooms. He is the one who realizes Wexner's dreams, a large heartland man with deceptively sleepy eyes who looks as if you could poke him with a stick and get no response but is one of those real demons of American business. There are two former professors of Wexner's, one of whom is now preparing a Harvard case study on the beginnings of The Limited. And there is his widowed mother, Bella Wexner, the secretary of the company.

Bella doesn't like her place and has her seat shifted next to Morosky, closer to Les. She wears a white suit, and her black hair is pulled up tightly from high Slavic cheekbones into a bun. She holds herself in a careful way, like a taller Helena Rubinstein, with that instantly acquired czarina majesty some Jewish women take on with age and great fortunes.

"This is a woman who was buying dresses 22 years ago and now has a personal net worth of over $100 million," Wexner says, explaining his mother's reluctance to talk. Les gave his mother 10 percent of the company. He also gave 10 percent to his younger unmarried sister and to his late father, whom he'd made chairman of the board.

"He was the son at all times," says his friend Pete Halliday, "early, middle, and late. He always gave the floor to his father."

This meeting room is like a carpeted womb inside the giant distribution center. The pictures are actually panels that slide open to reveal an entire city—miles of pipes and racks with thousands of dresses and slacks clicking by overhead like little sportswear soldiers.

"These things are stupid," says Wexner, who often refers to his industry as a "dumb business like selling clothes." He doesn't mean this. He is half in love with it, half in love with the other worlds that success has led him to. Not only finance, real estate (besides the Gurney house, he owns small chunks of New York), giant schemes, and takeovers, but art and philanthropy. He is on the boards of Sotheby's and the Whitney, about to leave the American Ballet Theatre's.

However painful it may be for him, Leslie Wexner is inevitably emerging. He has had an apartment in New York for fifteen years, but suddenly he finds himself discovered, written about in "Suzy." Ann Getty is on the phone before 8 A.M. He has lunch with Liz Rohatyn and her daughter, Nina Griscom. He is courted by women, for he is tender and gentle and a billionaire alone, and by charities, because he gives massively. He puts a trompe l'oeil mural of Fifth Avenue in his office in Columbus, but then he pulls back, flies out, disappears to the little dinners in the little city he says he prefers. The perfect

Photographs: left, Harry Benson; right, Claudio Edinger/Gamma-Liaison.

HE MET HIS DYBBUK AGAIN WHEN HE CLIMBED VAIL MOUNTAIN AND CHANGED HIS LIFE.

tease. He never goes to "things." Charities troop through his other, $3-million house at Los Incas in Palm Beach, but the host is never there. He and Morosky are fashion men who are proud they do not read *WWD* or *W*. He doesn't pronounce "La Grenouille" or even "entrepreneur" right, and it doesn't matter. His New York is a special blend of the constricted and hermetic and the very powerful. He is most comfortable running his company, and yet, like many men who make their money in business, he feels the lures. He wants to be photographed with his arm wrapped around a sculpture from the Whitney, not with models in his clothes. He has prepared himself for this emergence. He has worked on his body and on his mind by taking courses, talking to older, fatherly men who tell him what to read and discuss his philosophy. Still, he is reluctant, like the deb at her coming-out party, hiding behind a screen, tapping one foot slightly out of time.

Wexner tells the meeting about The Limited's year. Profits up 30 percent, net sales up 24 percent. This was the year they built this building and bought two chains. It was also the year of what he calls the "Carter Hawley Hale war," the year they tried and failed in a $1.3-billion hostile takeover of the company that owns Bergdorf's and Neiman-Marcus and is three times the size of The Limited. His friend Felix Rohatyn, who represented The Limited, says Carter Hawley Hale's actions were "the most irresponsible, reckless misuse of corporate responsibility I've seen in 35 years." His mentor Alfred Taubman says, "It was completely out of character for Les. He is not a good dirty fighter." Whenever Les and his men speak of the fight, there is a hurt, almost shocked tone, as though things like that weren't supposed to happen to gentlemen from the Midwest who make a tender offer of $35 on a stock selling at $22. Wexner's father used to call his son Bull because he was so stubborn, and Les will surely try again. But now they are digesting the Lerner chain of 800 stores, which they bought in the spring. He mentions the $100 million of Lerner's orders they canceled, causing another furor in the industry, and later says, "A lot of people did their laundry in our tub."

"WE ARE NEVER, never, never, never satisfied when the results are terrific," says Les, announcing the appointments of new division heads. Verna Gibson, who started as a buyer, becomes president of the 578 Limited Stores; Bob Grayson, a former sales trainee, takes over Lerner Stores—both moves reflecting the style of The Limited, which is to promote from within, so store managers become vice-presidents of distribution and "merchandise clericals" become "executive vice-presidents of merchandise," and the hundred top store managers get ski-lifted to the top of a mountain in Vail for the annual awards ceremonies, to jump and cry and thank the Lord and Wexner and The Limited as they clutch their awards. The room is now dark, and we are watching them on film as the music plays "I'm So Excited" and Wexner's eyes fill with tears.

This is the Limited Family, in which the paternalistic father rewards the good children, has made 51 of them into millionaires, and calls his 33,000 employees his "associates," though he might as well be saying "children." He takes good care of them, forgives their mistakes, and, even if the women have to check their pocketbooks before they go into the distribution center, they call him Les and will ask, and send their children to ask, for his autograph for as long as he can stand it at the annual company picnic. It's a clean family. He says his execu-

CLOSE ENCOUNTER: *Running into a friend on Madison Avenue in front of his new store.*

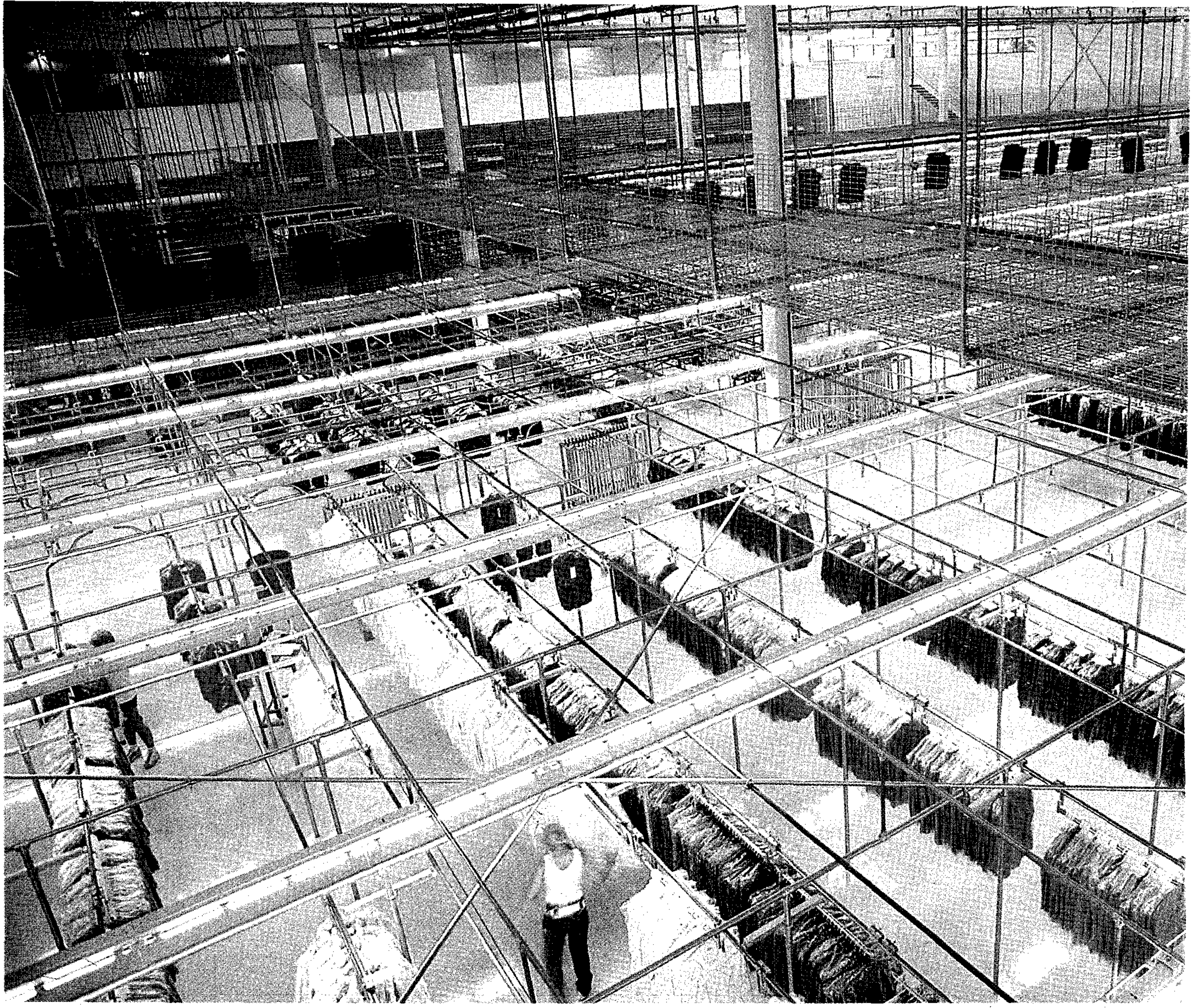
“CONGRATULATIONS! THE BIG B!” HIS DRIVER SAYS, AND WEXNER SHRINKS AND CRINGES.

◆

tives don’t get divorced; they are good to their parents. Most of them have worked for him from the beginning and are fiercely protective around him. The most familiar sight is Les Wexner rising above a fringe of dark-suited men, in his car, in his planes, in his homes. This whole, seemingly humanistic company comes from Wexner’s sense that his father worked for people who were unfair. For this reason, he signed the deal with Kenzo, because he felt Kenzo, too, had been badly used. And all of this is taking place in Columbus, because this is where Les grew up, poor, obscure, and alien.

“Les Wexner belongs in with Watson of IBM, Ray Kroc of McDonald’s,” says Tom Peters, the film’s narrator, who included The Limited in his book *A Passion for Excellence.* “Two hundred million garments each year: three garments for every woman in the United States. . . ” And, finally, Wexner on film says, “I like to believe trees *can* grow to the sky,” and the music plays, “I’m about to lose control,” and the whole room is filled with this evangelical fever like a Mary Kay meeting, the troops all whipped up in the way Wexner, though famously shy, can do it. Up, up, and up, and now he says, “To answer your previous question about when the stock will split . . . it is *now.*” “*Whooooooooooo,*” go 600 suddenly richer people.

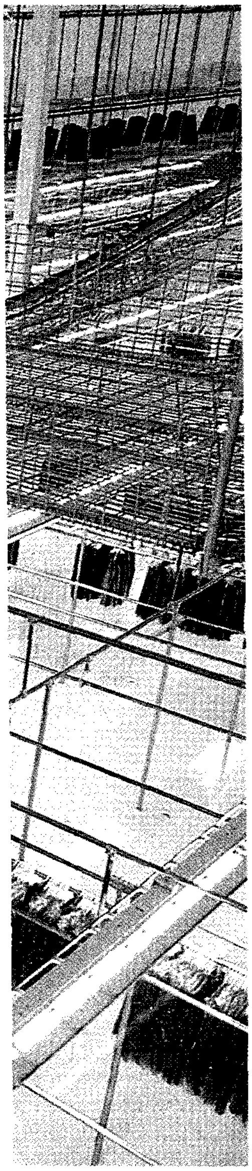
“Jesus, one hell of a meeting,” Morosky says to Wexner. “One hell of a meeting, Les.” “One hell . . . ” And they crowd in on him, all the high-school kids from the suburb of Bexley who got the red cars on their sixteenth birthday when he, the only “tuition” student from outside the district, had to run for the streetcar; all the pretty girls who never noticed him but now stand very close and knot their fingers behind their back when they talk to him and look wham into his mournful eyes, trying hard while Bella Wexner watches her 47-year-old bachelor son; the friends from Ohio State; a few fashion V.P.’s shooting their white cuffs as the national business reporters and stock analysts run to the phones. Wexner is getting that feeling he gets when people pull at him, because he is closed in himself, wanting approval and at the same time suspicious of others, like many vastly rich people wary of compliments and happier with criticism. He is thinking as he tells Morosky, “But now we’ve got to do it.” And, as he likes to say, “It’s good to be a prima donna, but tomorrow you have to sing.”



FASHION PARADE: *Inside The Limited’s million-square-foot distribution center, the last stop before the malls for most of the clothes.*

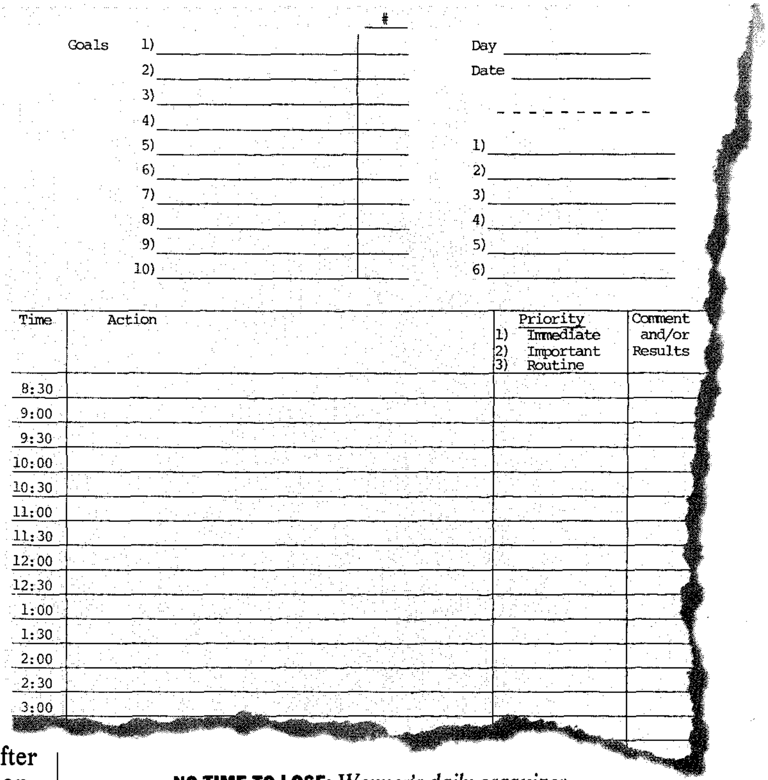
Photograph by Jeff Rycus/Black Star.

AND NOW, PERHAPS, IT IS TIME TO REINTRODUCE Leslie Wexner's dybbuk, the demon that always wakes up in the morning with Wexner and tweaks and pulls at him. When he was a boy, his father called it *tummel,* a churning, so he feels "molten" and unformed, pricked by these spiritual pins and needles. He met this demon again when he was 40 and already worth half a billion, when he climbed the mountain in front of his house in Vail and almost froze to death and decided to change his life. This demon he calls "terminal *shpilkes,*" which makes him wander from house to house, repeating the pattern of his childhood on a luxurious scale, wanting more, swallowing companies larger than his own. It is precisely the reason that Wexner has a billion and didn't stop at, say, 5 million and a new Mercedes every other year and what he calls "normal life"—bridge on Wednesdays and bar mitzvahs on Saturdays at the Winding Hollow Country Club in Columbus, which seemed "like Buckingham Palace" to him when he was fifteen. It is why he will have 2,500 stores instead of 250 or 3; why he has the six houses and is building a seventh, in Aspen; why he has two planes; why he dates more than one woman; why he has no children; why he has his boards, his collections, his Wexner Foundation. It is why he goes to Vail for a single night to look out at the mountain and hold the woman he has had flown in in his arms. It is why he isn't married, though after knowing him a year, one girlfriend converted to Judaism and actually changed her last name to Cohen (which Wexner insists was not because of him or because of what it would do to his mother if he married a Christian).



"I have all these ideas, and I'm frustrated because I can't do them all," he says, explaining that this is his "agony," as in *The Agony and the Ecstasy,* his favorite book, a book he felt so deeply that he could actually guess the next chapters. Never, never satisfied. Never good in his skin. So he begins and ends every day with the feeling that he hasn't done enough and has been disorganized, even though when he looks over his daily schedule chart, which shows how he has spent every half-hour from 8:30 A.M. to 9 P.M. and has space for the day's ten goals and for an evaluation of every meeting, he still feels he has wasted his time. And this is all tied up with his feelings about death and settling down, because he doesn't want to get too comfortable. For him, that is too close to death, which he met on the mountain. One of his favorite theories is that most people retire when they are 30 and buy a home and have children. But if you buy six homes and flee into the skies, never surrender, then . . . "I hate to think of myself as an adult, because when you do, you die." There are no more hurdles. His *shpilkes* keeps him out of balance, emotionally stunted, a part of him—the precious, treasured boy-son part—lagging behind. Instinctively, people don't waste Les Wexner's time. They talk quickly; they become—his favorite word for his executives—"focused" because he is so intense.

Even though he is a man who sells women's clothes, he explains that he feels like Michelangelo, who always wanted to sculpt but was told to paint. "I got great pleasure, *almost sensual pleasure,* from our attempt to merge with Carter Hawley Hale," he says. "The punishment would have been never to be able to try. Everyone says I must be doing this for the power or the money. Not at all. I don't want to be blocked from trying my ideas, from being creative.



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Goals 1)
2)
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Day
Date

- - - - - - - - - -

1)
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Time	Action	Priority 1) Immediate 2) Important 3) Routine	Comment and/or Results
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9:00			
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10:00			
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11:00			
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NO TIME TO LOSE: *Wexner's daily organizer.*

"Whether Land of Polaroid, or Ford, or Watson—they all had a concept that fascinated them. In 1965, I was sure imported clothes would be important, so I started going to Europe once a month and then the Orient and acquiring the factories." In 1978 and 1979, he opened three factories in China in a joint venture with the Chinese.

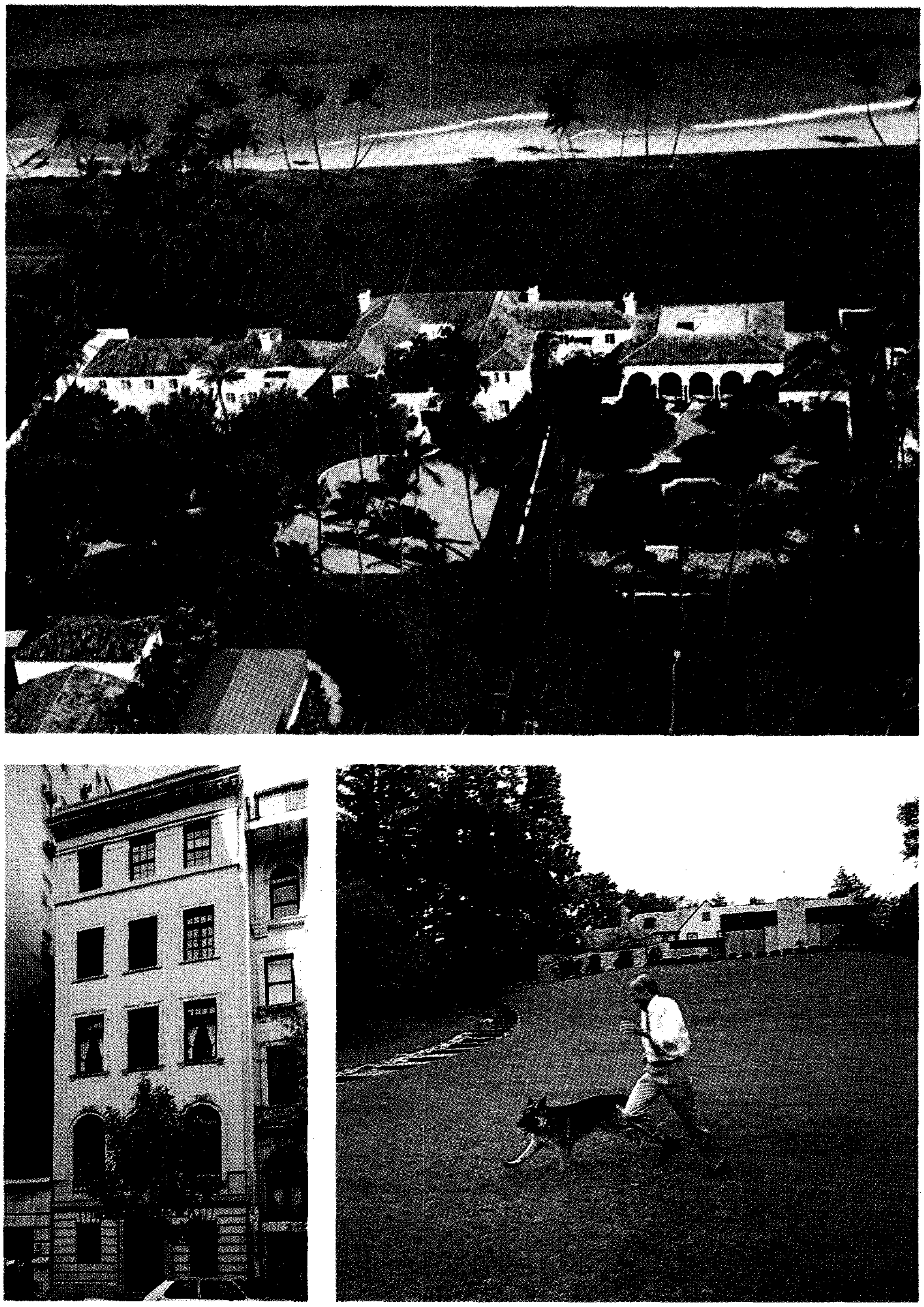
"He positioned himself so he was able to produce original merchandise," says Alfred Taubman. "He'd produce a sweater that sold for $100 elsewhere for $30 or $40, and it had a very similar look. He is above Lerner and Petrie in look, and below the quality stores. He created his own niche."

The analysts and stockholders are hip-hopping to beat it out of Columbus as fast as they can as the stock mounts in New York, and that night, Wexner leaves, too.

His Challenger jet is waiting; his men are with him. He eats three cans of potato strings, throwing them by the fistful into his mouth. He carries no luggage, because he keeps a dozen shirts at every home. When he was a boy, Les had one dress shirt, and on the Jewish holidays, his mother would wash it at night so he'd have a clean shirt to wear to shul.

His pilot has put a bottle of Dom Pérignon on ice, thinking that Wexner might want to celebrate, but Les thinks, Why celebrate? It's like in *The Fountainhead,* he says: Roark designs a building and wants it built, but as soon as it's going up, he is on to the next dream. So today is just another day.

In New York, Jim Sullivan, a retired cop who is his driver and a shareholder, who must have worked out what Les's 18 million or so shares were worth after they split, says, "Congratulations! The Big B!" Leslie Wexner shrinks and cringes and folds himself into the long black car he gives into when he is in New York. Part of his mind is thinking, "What price glory?" but this other part, a tiny, buried, unfashionable part that he no longer quite acknowledges, remembers washing mannequins and store windows, buying pants, and sleeping with his head on a briefcase in a Hong Kong hotel room while



PRIZE PROPERTIES: *The Wrightsman house (top), the Gurney house, and the Columbus manse.*

Verna Gibson sat at a desk coloring sweaters. He thinks of crossing the Pearl River in a barge with Martin Trust of Mast Industries in 1979 and of the Chinese holding automatic weapons because it was the start of the Vietnam invasion—"two Jewish businessmen in search of good sweaters at a fair price"—and he thinks, "Hell, yes, I did it!"

THE DAY BEFORE THE ANNUAL MEETING, LESLIE Wexner sat on a stone wall, flanked by the dogs he calls the "Wexner kids," in front of his big house across the street from the governor of Ohio. In back of the house is a seven-acre dismantled polo field and a hill extended with 100 truckloads of dirt. He sat there rather awkwardly, in one of those studied positions that are meant to look relaxed, though it is not usual for Wexner to sit around in driveways, and one of his men had just called to tell him a visitor was on the way over. "This is a test for you," Wexner says to the visitor as Max bounds forward to sniff. Wexner moves into a paneled front room hung with awards and tributes to the steady, low-key but major giving of a truly charitable man. "Just Jewish stuff," he says. On the floor is propped a laminated *Wall Street Journal* story about Wexner. He often sits in this room, at his ornate French Deco desk, watching the mature trees shake in the Ohio winds. A houseman brings out each offering on its own linen cocktail napkin monogrammed L.H.W. The music plays "Come Softly to Me" totally unheeded.

Much of the rest of this house is buried in white carpet of the sink-into-me school, name art in the form of large but not superior pieces by Gottlieb, Rivers, Léger, Nevelson—a collection that Taubman says will "mature." The house has all the clichés of modern décor—sunken pits, wool and leather furniture, pre-Columbians, recessed lights, all the straight lines made into curves, bleached floors, chrome, marble, cushions with one deep serious dent, as though the Universal Cushion Puncher had been there and taken a sock. The only surprise is the lone violator ant that treks across a vast beige tweed desert.

The houses, like all Wexner's stores, look somewhat alike. With the stores, this is no accident, since every other Tuesday the displays are torn apart and rearranged. Pictures are taken in model stores, diagrams are made and sent to the other stores, so that by the following Monday they are identical. Wexner's homes are submitted to the Wexner vision as realized by his designer, Dick Himmel. Wexner first hired Himmel when the other decorators he had brought in refused to tell him their ideas, afraid he would copy them for free. But Himmel, who now designs all the Wexner houses and is doing the Madison Avenue store, told him everything and said that this was obviously a "starter house" for him. When Wexner bought the house in Vail, with its indoor-outdoor pool, Himmel told Wexner not to kid himself, guys like him and Walter Annenberg are all alike. They need space, domain. "That's the guy you're growing to be. You are not a normal person. You will find it enriching, a place to dream," which was just what Wexner wanted to hear.

It was a confirmation of what he had always known. He had grown up shifting from city to city, without roots until Columbus. He knew he wasn't normal in school, where he was such a disappointment that at least twice the principal had to call him in and remind him of his I.Q., which was over 140. "He was not very visible; he was the boy who came in late, when we all knew each other. He didn't go to our parties. He's more distinguished-looking today than he was then," says Pete Halliday, the captain of the football team when Les was the

Photographs: top, Bill Deits/Camera Graphics; bottom left, Peter Mauss/ESTO; bottom right, Harry Benson.

THE GARMENTOS TOOK HIM FOR A RUBE. “THEY’RE POSITIVE THEY’RE SKINNING YOU,” HE SAYS.

manager, who went on to do Wexner’s first underwriting at $7.25 a share and sit for a while on his board.

“I never knew anyone who made $15,000 a year. My parents worked 70 hours a week, and both never made $10,000,” says Wexner, but he was very aware of the other world. He did have rich friends, and he read books about the Rothschilds and how they went from pawnbrokers to bankers. It was possible, for his father had come from Russia to work in a tin-can factory when he was thirteen. He had taught himself and become a store manager by the time he married Bella Cabakoff, who was then a buyer for the Lazarus stores. Once, Les’s father drove three hours in a snowstorm to ask for a $5 raise for one of his employees at the Miller-Wohl store he managed. The boss said, “Will he quit if he doesn’t get it?” When they settled in Columbus, Les’s mother returned to work, and they opened their own small women’s store, called Leslie’s for the golden son. After he dropped out of law school, he helped in the store while his parents were on vacation. Immediately, he saw that Leslie’s was not big enough for two people to make a living from it.

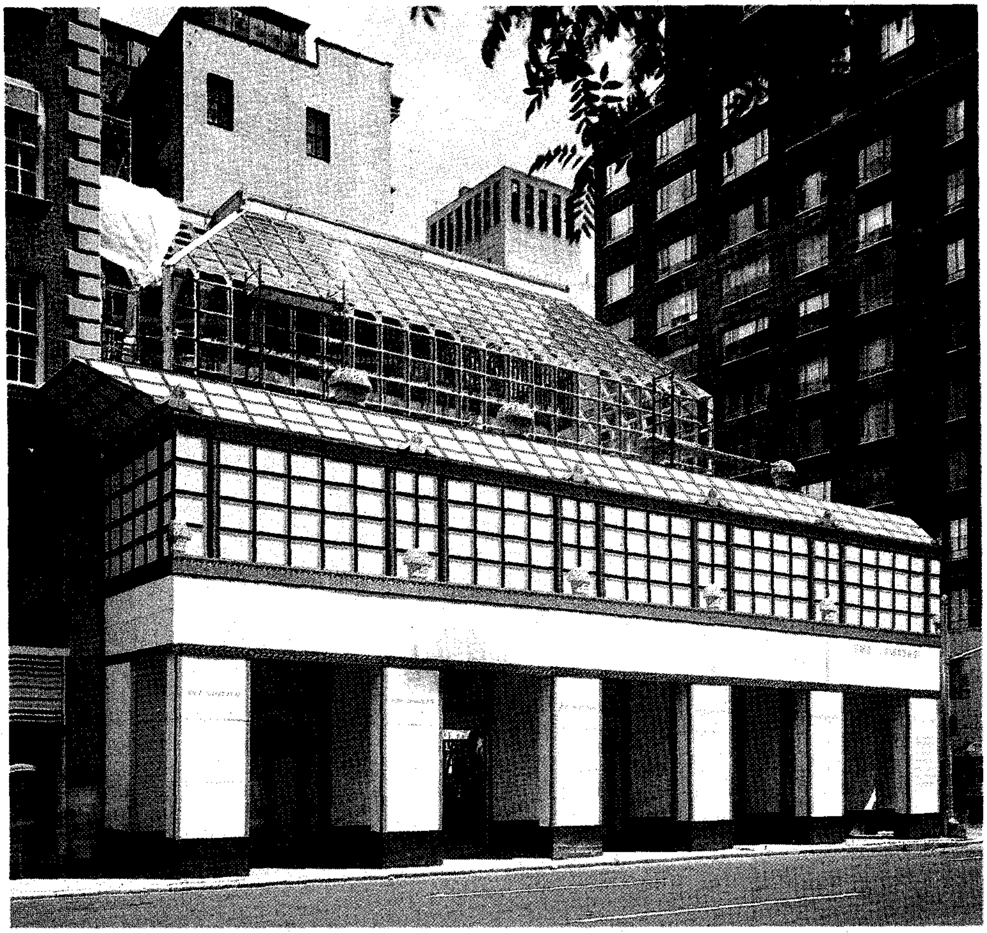
“I THOUGHT THAT IT would improve business if we only sold sportswear, because it was the only profitable thing. If you make money in chocolate ice cream, why sell other flavors?” he says. Since his father disagreed, Les borrowed from his aunt and started The Limited, which was limited to sportswear. It was just the right time, for women then were driving to malls in their A-line skirts and ribbon-trimmed cardigans. He worked with the same attention to detail his father had taught him, fussing over the tape on the packages, wanting computers in colors to match the store, getting out the bucket with the vinegar and ammonia to wash the windows because, if he did it ten times a week at $5, he’d save $50, and writing his payroll on Sundays because he had no bookkeeper till he had three stores. He flew to Milwaukee every week, then to New York, where on his first trip he couldn’t find his way from 110 West 39th Street to 1407 Broadway and got in one door of a cab and out the other.

Wherever he appeared, the garmentos took him for the rube lawyer or the accountant, not even the buyer, never the boss. “They are so positive they are skinning you here,” he says.

In Columbus, he was living in a $19,000 house, and no one would lend him the money for the mortgage. He would get up and jog to the cleaners, let the maid in, and eat salami sandwiches. When he made his first money, he bought a house big enough so the maid could live in. He took his bachelor life and removed all the discomforts.

His first stores were British-pubby-looking, with brick fronts and mullioned windows. His next stores were pointlessly neo-club, with burlap walls. It was then that Alfred Taubman, whom he didn’t know, summoned him to Detroit. “He is a very big man, and he didn’t say a word to me,” says Wexner. “We had coffee and then got into his helicopter, which was waiting out back, but he still hadn’t talked. He flew me to three shopping centers and stopped at my stores, and then finally he turned to me and said, ‘Do you wonder why I called you? Your stores are a *blight* on my shopping centers.’ ”

“He immediately got on it,” says Taubman. “At big expense to himself, he redesigned and got the look he has today.”

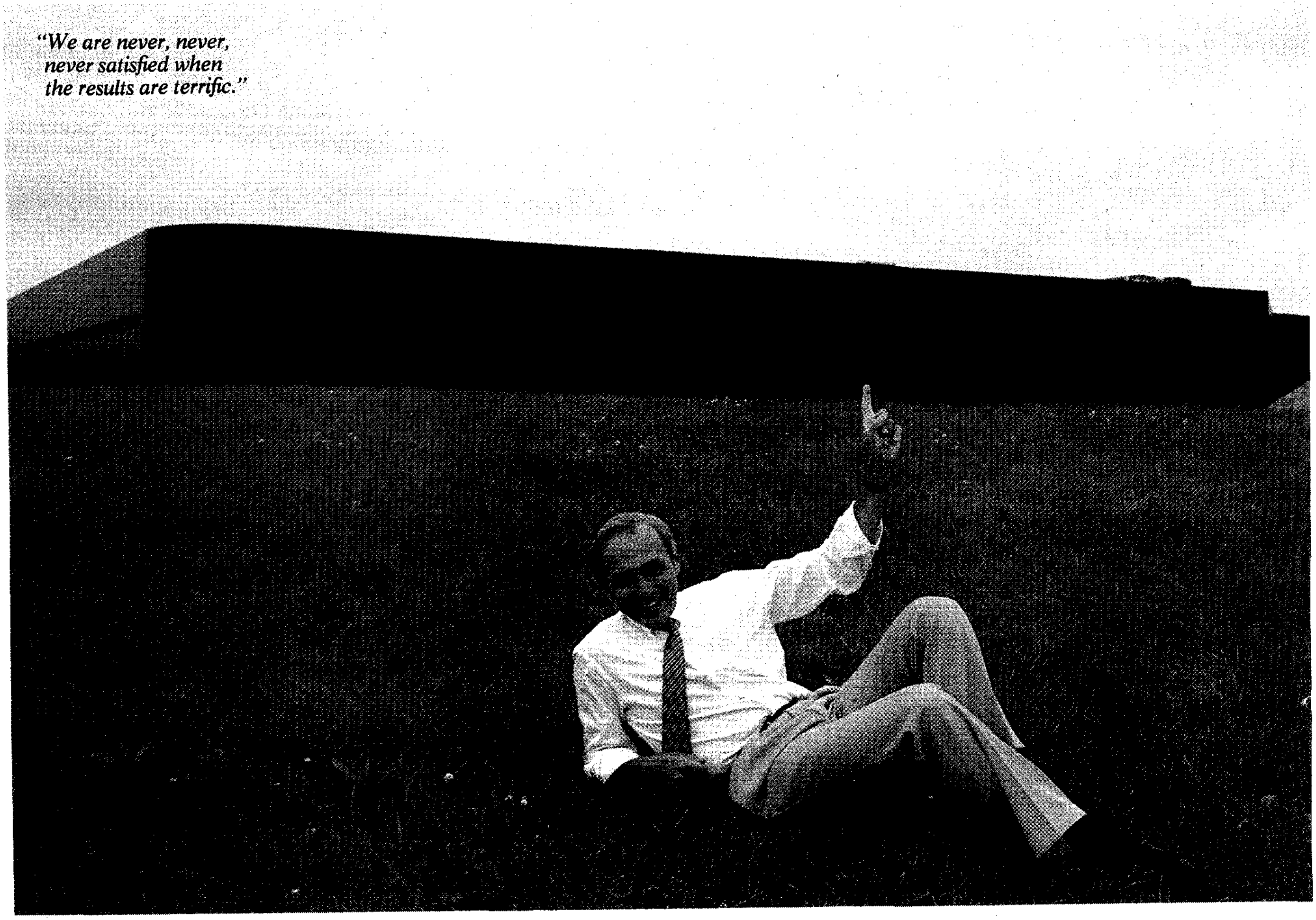


UNDER WRAPS: *The Madison Avenue outlet, due for unveiling this fall.*

After the first six stores, he went public, in 1969. Against the advice of Arthur Cullman, the board member who had been his marketing professor at Ohio State, he borrowed money so he would be ready to begin his acquisitions. He grew the first 300 Limited stores himself from 1963–79. By then, he was buying as he continued to build—and he now has 360 Lane Bryants; 380 Sizes Unlimiteds; 72 Victoria’s Secrets; 764 Lerner’s. He started the younger, cheaper Limited Express, now with 186 stores, and seven catalogues. Not only was it cheaper to buy than to build, to take over old favorable leases than acquire new ones, to install his own management team, but there was also the dybbuk saying, “More. What next?” He went too fast and got into trouble in 1979, so he turned operations over to Morosky and did the buying himself. He was always competitive. He told one manufacturer that he wanted to give him a huge jeans order. Jeans were selling at Petrie’s and Lerner’s and Miller-Wohl for $17.99—he’d sell them for

Photograph by Dan Cornish/ESTO.

"We are never, never, never satisfied when the results are terrific."



HE LEARNED THAT THE LATER A MAN IS, THE MORE HE WANTS TO SELL HIS COMPANY.

$15.99. If they went to $9.99, he'd sell them for $7.99. He panicked the industry, but he used the jeans to bring traffic into his stores.

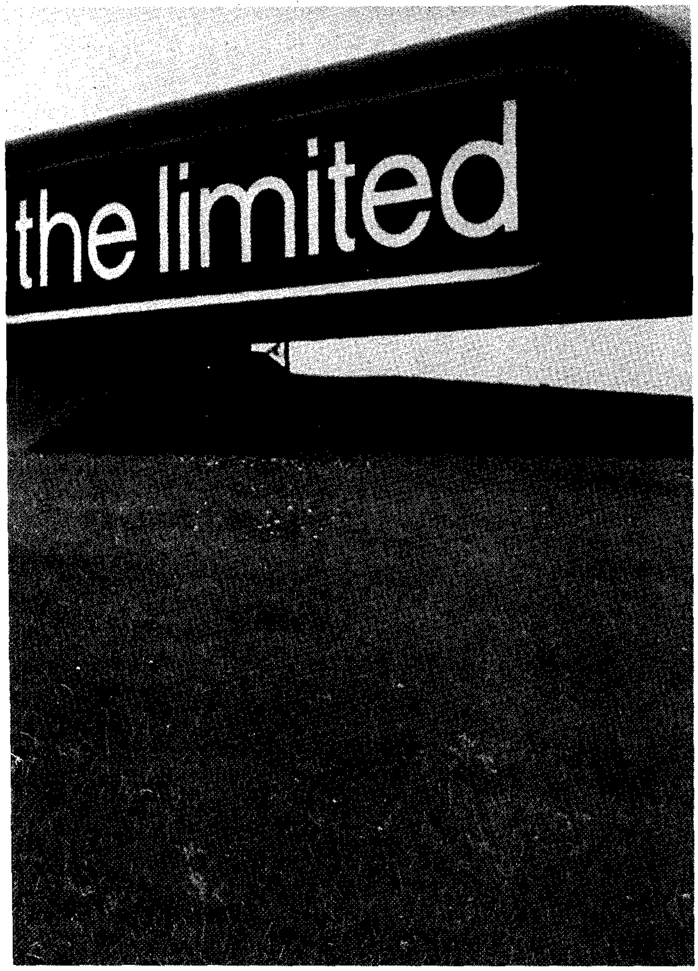
As he built, he was helped by a series of business "rabbis," a chain of mentors from his rival Milton Petrie to Taubman. Petrie, though he didn't mean to, taught Les the possibility of thinking big—why only 10 stores, why not 50? Arthur Cullman gave him his basic business books and a business vocabulary, and told him to subscribe to the *Harvard Business Review.* His father gave him the nervous sense that "his lease could always be canceled," and taught him never to retire unless he had something to retire to and to be prepared for deceit and disloyalty. He told Wexner his greatest pleasure would be seeing the business grow and teaching others. Instinctively, Les knew leverage, he knew to stick to the women's business, to promote his workers and make them enthusiastic, to pay his executives well and keep them. He learned never to hire a lawyer he has never met, or work with someone he doesn't like, or borrow from people who don't bother to understand exactly why they are lending to you. He learned that the later a man is, the more he wants to sell. He used that lesson in October, when he first met with Meshulam Riklis, the head of Rapid-American, who, incidentally, had been flunked by Art Cullman at Ohio State. It was then that Les knew he would buy Lerner's from him.

"I was difficult for him to do business with," says Les. "Lyman Brownfield [a Columbus lawyer who was Richard Nixon's law-school roommate] said I have 'an Oriental mind.' Riklis has one, too, but his is from a different part of the Orient. Mine is Chinese, his is Turkish. I am difficult to read. I look and smile and do not tell you what I think. People say, 'Don't you ever talk?' but I'm like the Chinese. They just sip their tea and look at you. Riklis was two hours late for the first meeting. He said he'd been furniture shopping with Pia Zadora, but I knew. I've bought a few 'rugs' before. The later he was, the more patient I was. The less he talked about business, the more I knew what he wanted.

"It's a mentality, like Carl Rosen at Puritan. I was at a meeting in his office to buy Calvin Klein Jeans, and he was an hour late. After fifteen minutes, I was stewed. No one could be so late without calling, and then we went into the boardroom and the waitress served Rosen an entire lunch and no one even asked me if I wanted coffee. No one could be so bizarre and so rude unless there was something he really wanted." When Wexner gets angry like this, his eyes darken, he talks slower, and his voice gets lower and lower. It's the voice he used when he was bargaining to buy Lane Bryant, another company bigger than his. At one point, he said to Lane Bryant's lawyer, "I think I'm going home now." He did, and he got the stores.

A CONTROLLED, UNDISTURBED LOOK PREVAILS throughout Wexner's homes. The only way to know he is there is by the constant music and the heavy black compartmentalized Hermès attaché case, which he designed, resting on a table. In the closets hang his gray double-breasted Ralph Lauren suits with very peaked lapels, in the drawers his invariably maroon socks, his two-button-cuff shirts. And,

Photograph by Harry Benson.



wherever he is, out comes the houseman in white with the napkins that allow no room for another initial.

Wexner is what used to be known as a "confirmed bachelor." He doesn't feel alone. He doesn't seem to want a child, and, despite what he says about the perfect woman—Ali MacGraw as she was in *Love Story,* someone who is "very, very pretty" and not aggressive—he seems to be waiting to achieve some mystical harmony and balance in himself first. "A lot of people think because I am not married I am asexual or homosexual, but I enjoy a relationship with a woman," he says sometime later, hating to discuss this, known for keeping this part of his life very tucked away. Of course, like his social absence, this increases his mystery and allure. Only Alfred Taubman, among his friends, still constantly tells him to get married, but Wexner, whenever asked, says, "Me and the pope."

Les insists on his own things in place—the Wexner possessions—and, if he is across the country and knows they are laying a carpet in one of his homes, it bothers him. It's a deep fussiness—he gets a physical on every birthday, does cardiovascular exercises, puts snow tires on his cars. He has always had a sense of how things should look, from the time he decorated his first room, when he was a boy. "He would have been an interior decorator if he was not in this business. Fashion, fabrics, colors—this is what he likes," says his friend Rabbi Herbert Friedman.

"I would have been an architect," says Les. "But no, if I had it to live all over again, I would be me. Not Felix. Not Alfred." There's an old Jewish saying that everyone has his little *pekl,* his bundle of trouble. But if everyone was to throw his bundle into a ring with all the others, he'd go back and pick up the very same bundle again. Les would pick up his dybbuk, his *shpilkes,* because it is part of his genius.

As Wexner talks in this first meeting, he uses his dog Max as a social tool to mask his unease. He is quite different from his vice-chairman, Bob Morosky, who strolled through the lobby-size rooms of his larger mansion dressed in full good-old-boy fishing gear, holding a can of Coke and wearing an OHIO button. Morosky is married, with two daughters and a son. "I work to enjoy the fishing, and I fish to enjoy the working," Morosky says, a man in balance. Wexner, despite the American touches of Docksiders, wrinkled khakis, and a pen clipped to his shirt, is wearing a Missoni sweater and has these old tired European eyes, born wary. He drops his change all over the sofa, his hands shake, he looks ready to bolt, he pauses long, as though suppressing an old stutter. It is actually not typical of Wexner, but he says he is worried about the annual meeting next day.

"We are yin and yang," he says of Morosky, who used to be his accountant. "He is the most objective man I know. He tells me where all the imperfections are.... I'm a looser thinker, I have no sense of numbers or how much business I do. I can't remember my phone, or what my houses cost, but I can think out what the world will be in seven years."

Wexner always knew he was different, and hated the feeling. It wasn't only his position as an Orthodox Jew from a kosher home in the Midwest. As a boy, he always worked. He always worked for himself. He always had two jobs, one on Sundays. It was just assumed that when he wasn't doing his own jobs he would help his father at Miller-Wohl, that he'd come in to wash the glass and make the boxes because his father had always worked as if he owned the store. "I felt quite proud to be a worker," he says, even when he mowed the lawn of the girl he was dating. Since in the early years his family moved so much, his parents became his friends. He always felt he had to stay close.

From the first jobs, Les understood volume—that it was better to take eight kids to the park, or charge for shoveling snow by the depth of the fall. And he always knew that he saw things differently—he would walk into a room and see what it should be—that he should buy a 125-acre warehouse site when he had only 70 stores because he would grow into it or build his million-foot distribution center because he knew he would grow into that, or that it was time to go to Europe and to open his factories in China, or to borrow money at the time he went public to have it around when he would need it for the new acquisitions. He knew that he could see things, like how to design downtown Columbus, or form schemes for political fund-raising based on the competitive egos of the rich men he dealt with, or which single dress in a line would sell best. In law school, with his peculiar vision, he set the curve for the best and worst answers because he couldn't distinguish a right answer from a wrong one. He sat there and drew pictures of stores.

He tries to explain the obligation he felt: "I was seven and it was my mother's birthday and I took her to lunch, but there wasn't enough money to go to the movies and buy her a present and I wanted to buy her white gloves. She said she didn't need them. And I said, 'I really want to buy you a present, Mommy,' and she said then I wouldn't be able to go to the movies." She always set high standards, "as close to 100 percent," and she also gave him the idea that anything was possible. She was very brave. "You can do it, we can do it, the world will be perfect." She was "straight ahead," whereas his father would see all sides of a situation and tended to be indecisive, though to Les, he always seemed stern.

"Most people can't figure Les out," says Professor Cullman. "He's the enigmatic but energetic leader. He's the product of a female-dominated childhood—his mother, assertive, effervescent, bright, and action-oriented. His dad was contemplative and rather shy, uncertain of himself. As a male in a female-dominated household, he became both shy and dominant at the same time. A very unusual combination."

Though now Bella Wexner is often in Florida, and they no longer go on buying trips to Europe together, her office in Columbus is right next to his, and she is a force. It was Bella he asked to make the motion at the board for the tender offer for Carter Hawley Hale. Ask Les what is new in his life and he will say, "Mother just gave $3 million to the children's pediatric

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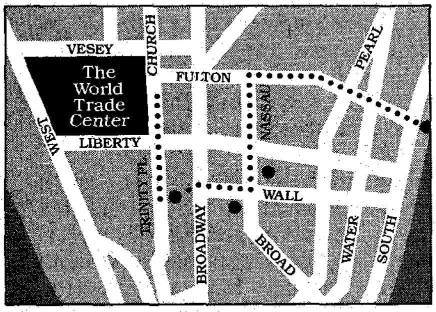
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FULTON
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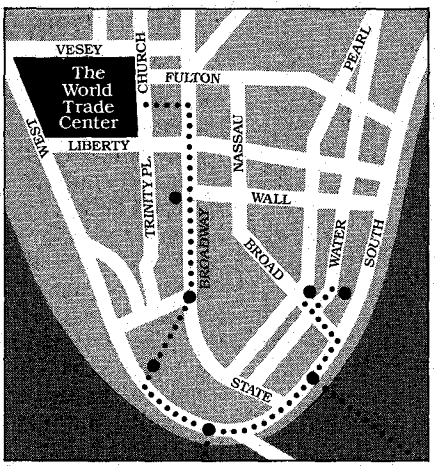
TRINITY PL.
WALL
BROADWAY
BROAD
WATER
SOUTH

2 The Deck, Trinity Church, Battery Park, Ellis Island, New York Harbor.

First do your sightseeing from a quarter-mile up on our Observation Deck—a 55-mile sweep in all directions. After you experience the high from on high comes the fun below: walking to landmarks and meandering through history.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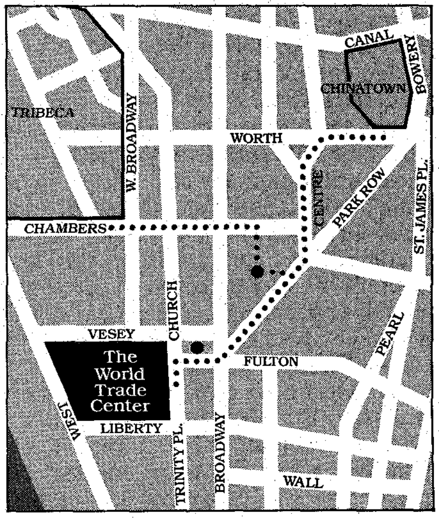
SOUTH
STATE

From the World Trade Center, head east to Broadway and turn south to visit Trinity Church. Continue south to Bowling Green and to Battery Park's Castle Clinton. Once a fort, then the New World's show biz capital and its first immigration center, it's now a national monument. Walk south to the waterside promenade and view the incredible expanse of one of the world's biggest harbors. Cruise to the Statue of Liberty or sail America's favorite boat ride, the Staten Island Ferry, an enthralling hour at sea, past Miss Liberty and Ellis Island. (And, would you believe, still only 25¢!) Then go north from the park up Water and turn left on Broad to visit Fraunces Tavern, where Washington bade his officers farewell. Then backtrack to the Vietnam Veterans Memorial near 55 Water Street for a poignant reminder of more recent heroism.

3 The Deck, St. Paul's, City Hall, Chinatown or Tribeca.

After you leave The Deck (but not before you feast in one of our 22 restaurants and snack spots), travel along Church and Fulton to St. Paul's Chapel, Manhattan's oldest surviving church. When New York was the nation's capital, George Washington worshipped here; his pew is marked. Turn up Park Row towards City Hall Park, the site of Revolutionary War rallies and a statue of Nathan Hale ("I regret..."). Visit City Hall, one of the city's most elegant buildings. This white limestone building, which faces south, once sported an economical darkstone rear facade. Officials thought nobody would ever live north of City Hall!) If you're hungry for the exotic or just hungry, stroll along Centre and Worth to Chinatown and its 200 restaurants. (Or, if you're feeling trendy, take a brief northwest passage from City Hall to fashionable Tribeca for what's new in galleries. And for what's old—the last of the cast-iron buildings.)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CHAMBERS
VESEY
CHURCH
The World Trade Center
FULTON
PEARL
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TRINITY PL.
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The Deck: 9:30-9:30 every day. $2.95 adults. $1.50 children and senior citizens. For information on the Observation Deck at the World Trade Center call: (212) 466-7377.

NEW YORK BEGINS AT THE WORLD TRADE CENTER

THE PORT AUTHORITY OF NY & NJ

HE DOESN'T WANT TO LOSE COLUMBUS, BUT SOMEDAY HIS CHALLENGER MAY NOT FLY HOME.

hospital in Columbus." He has not forgotten how she used to come home at night and start all the housework after her day in the store, how everything in his house was always clean and right in its heart.

WEXNER RESISTS WHAT IS HAPPENING TO him now. He says he hated making the Forbes 400 list: "Someone could get robbed and kidnapped . . . people get crazy. Already someone offered me an eel farm. A lot of rich people love it. Côte Basque. Grenouille. And the maître d' knows you, and you press $10 into his hand, but I like the anonymity. When the doorman says, 'Hey, I read about you in *Forbes*,' some people like that, but I don't. . . . You see in their eyes that they recognize you. I stopped in the bar of a hotel here in Columbus for a glass of water, and the bartender gave me one of those looks that my face had registered. I'd rather do without it."

Wexner's secretaries never say what city he is in. The chief of police lives in his house in Vail. He's taken a course in executive security. There have been incidents. One morning in Columbus, he was jogging, and a woman jumped out at him from behind a bush. He lives not far from an asylum, and escapees ring his bell in the night. Once, the intercom rang right after he had let out a visitor. Thinking it was the guest coming back, Wexner got on with a cheery voice. It was a crazy person, and he bolted himself in his bedroom.

The Limited is famous in the industry for the same secrecy. "We're not going to spill our guts to *WWD*," he says. No one can discuss a Limited order. "I had to lock them up," says one manufacturer. Doors to his warehouses are slammed shut. The firm releases disinformation. A salesgirl approached a Victoria's Secret customer who was writing in the store. "I *need* to ask why you are taking notes," she said. "We would have tried to throw that person out," says Les. "The sense of urgent secrecy builds the esprit. The club knows the secrets. It makes it better to be in the club," he says.

Wexner doesn't talk about sweaters. He doesn't talk garmento language. Nor for that matter does he talk about books, except *The Agony and the Ecstasy* and *The Fountainhead*, or art. What he talks about is himself, his restlessness, his desire to make a difference. It's the Mountain that did all this to Les, moved him up onto the peaks of noble visions, made him examine his life. He had never been to a psychiatrist or a psychoanalyst, but at 40, he could see the patterns. He thought, "It is freezing. I could get hypothermia. Nobody knows where I am." If he did die, what would be said about him? "Why did God put me on earth? God doesn't say, 'How many stores do you have, Les? How many Mercedeses? Do they know you at "21"?'" And these questions really began to nag at him and torment him.

He had already gone to see John Galbreath, a local older businessman who became one of his advisers. By 1977, his business had grown dramatically. He was in Columbus less, traveling and straddling, spending less time with the friends who didn't understand, who, when he first began collecting Barbara Hepworth sculpture, used to ask what those white rocks were. They said he had outgrown them. "When I had a mediocre year in 1977, and only made $6 million, they delighted in it," says Wexner. "I felt very alone. I had been a golden boy to myself and never had a major reversal, and now I had bopped myself on the nose. I felt like I was going broke, and I was terrorized." Galbreath, too, was a self-made man who had reversals. Les told him that he was confused about how to behave. Galbreath told Les that jealousy is the simplest emotion, and that it was a sin not to use the skills God had given him, which didn't mean very much at first to Les. He gave it a year or two of thought.

He realized that when he was asked about his success he used to say, "Oh, I'm just lucky, and I work hard," but now he saw it was precisely because of his skills and different vision. So he embraced the differentness he had always been fighting and indulged it all the way. He decided to give his money away now rather than have a foundation do it when he was dead. It was partly superstition, the idea that God helps those who help others. He made one of his lists. He plunged into Columbus, the United Way; he made a plan to rebuild the downtown, to help his synagogue and Ohio State, to send boys to scout camp, because it had meant a lot to him. He cultivated senators, met Ronald Reagan and told him he was proud of him. He says Reagan looked at him, dumbfounded. He became even more active in Jewish causes. He not only gives a million a year to the UJA but is using the Wexner Foundation to set up what his partner calls "elite commandos" and a "cadre of Jewish lay leaders." He used his skills as well as money and became a secret consultant to three or four businesses. He helped his friends. "Seven years ago, he sat down with me one night at Joe & Rose and told me how to save my business," says Dick Gilbert of Zena Jeans.

"My skill was to work," says Les. "People say, 'Why work hard?' but it's a creative thing." Like Picasso, he says, who kept churning out work and couldn't be paid to stop. "In his heart of hearts, the plow horse knows the racehorse is different."

LES WEXNER DOESN'T WANT TO LOSE COLUMBUS, where he is so big. "This is not Goodbye Columbus. You see me here, how I am rooted here," he says, "and though it would make business sense to move to New York, it doesn't make emotional sense." For this is Bexley, the suburb his family couldn't afford, and now he is "Les" in the way Charles Lazarus of the Lazarus stores is "Chuck," and he is asked to speak at a Bexley graduation, which he will refuse. Staying here, even with only one foot, is part of his refusal to grow up and let go, leave psychic home and mother.

But someday in New York, that transforming dinner will occur. It will be small, at Felix's apartment maybe, and Les will sit with Kissinger or Bill Paley and an impeccably serious blonde Jewish beauty who will understand him and find him sexy. He'll open his mouth and say things that make people nod and laugh, and he'll be sucked in. And that is the night Les Wexner's Challenger won't fly back to Columbus.

Les is not set back by the big things like Carter Hawley Hale—he buys Lerner's. Or by the little ones. If his driver is out getting coffee, he leaves a note and walks. If they can't find his reservation at Nanni Il Valletto because Morosky and Grayson have taken it, he gets another table.

There will always be another house with better moldings in a farther city, a newer Porsche or older Mercedes for his collection, the next painting, a prettier, higher mountain with more powdery snow, a bigger company ready to be taken. Milton Petrie is getting older and has no successor. Phil Hawley still rankles.

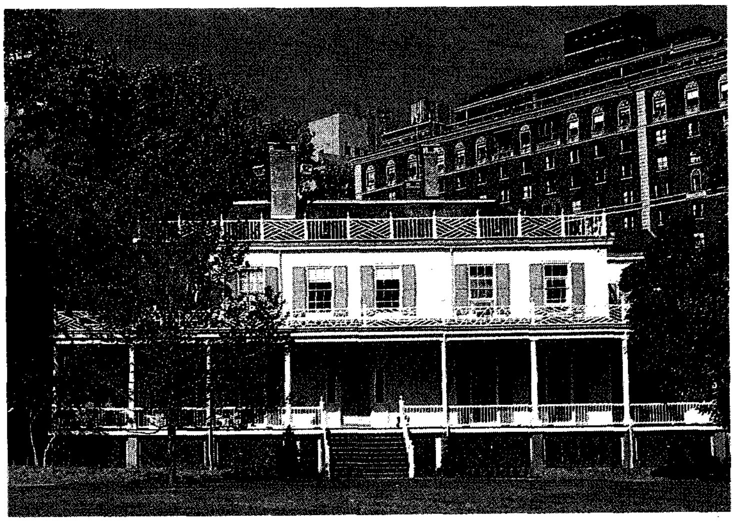
Les Wexner picks up his heavy black case and flies off in his Challenger, with his dybbuk sitting next to him, taunting and poking him with impatience, that little demon he really loves. The dybbuk turns his face. What does he look like?

"Me," says Les Wexner. ■

AMAZING GRACIE

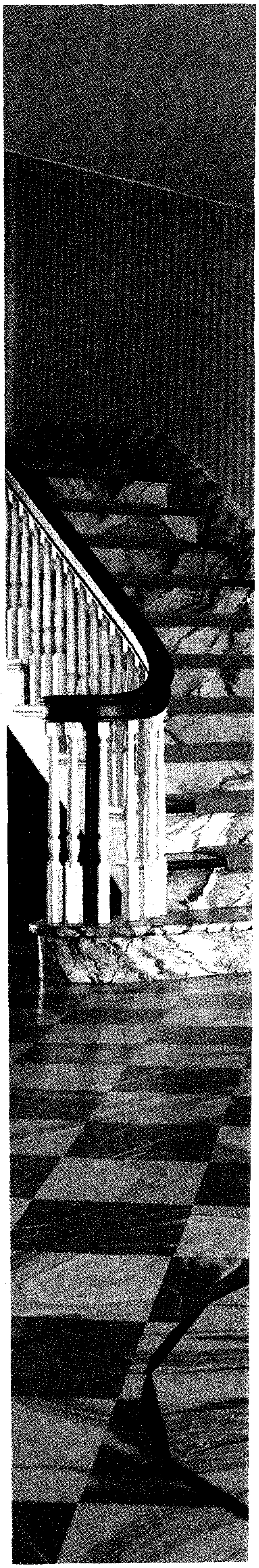
By Marilyn Bethany

NO ONE HAS EVER CLAIMED THAT GRACIE MANSION IS a Great Historic House: It's just an average Federal-period burgher's suburban villa, the early-nineteenth-century equivalent of today's typical house in the Hamptons. But in 1941, history gave it the nod: Fiorello La Guardia converted the house, then being used as a comfort station in Carl Schurz Park, into the city's official mayoral residence. Ergo, the $5.5 million that's



Oberto Gili

The Conservancy determined that Gracie Mansion's original exterior was a buff color, not the familiar white clapboard with dark-green shutters. The controversial front hall is now a repository for painted furniture, including a rare five-seat settee that was discovered rotting in an attic at City Hall.



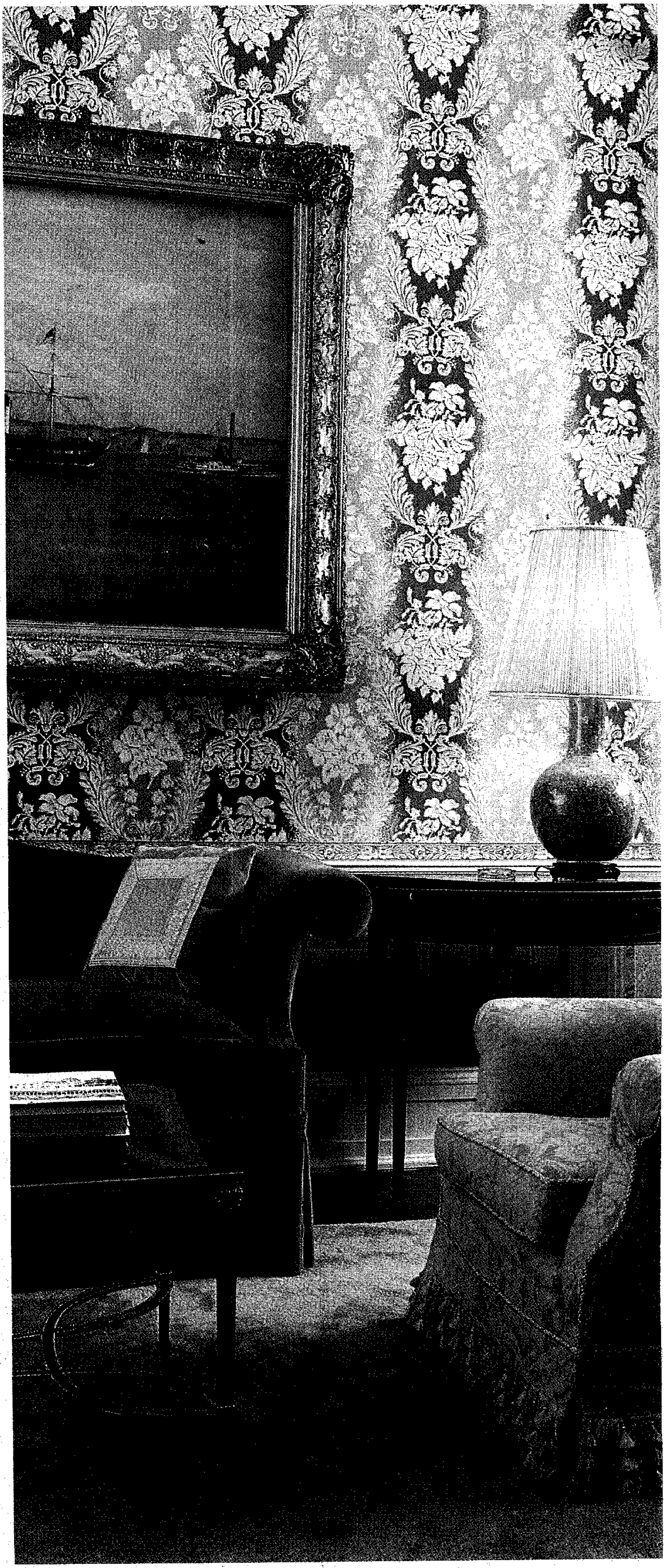
Photographed by Bruce Wolf

being spent to shore up its structure, modernize its mechanics, preserve its history, and dignify its gardens and interiors.

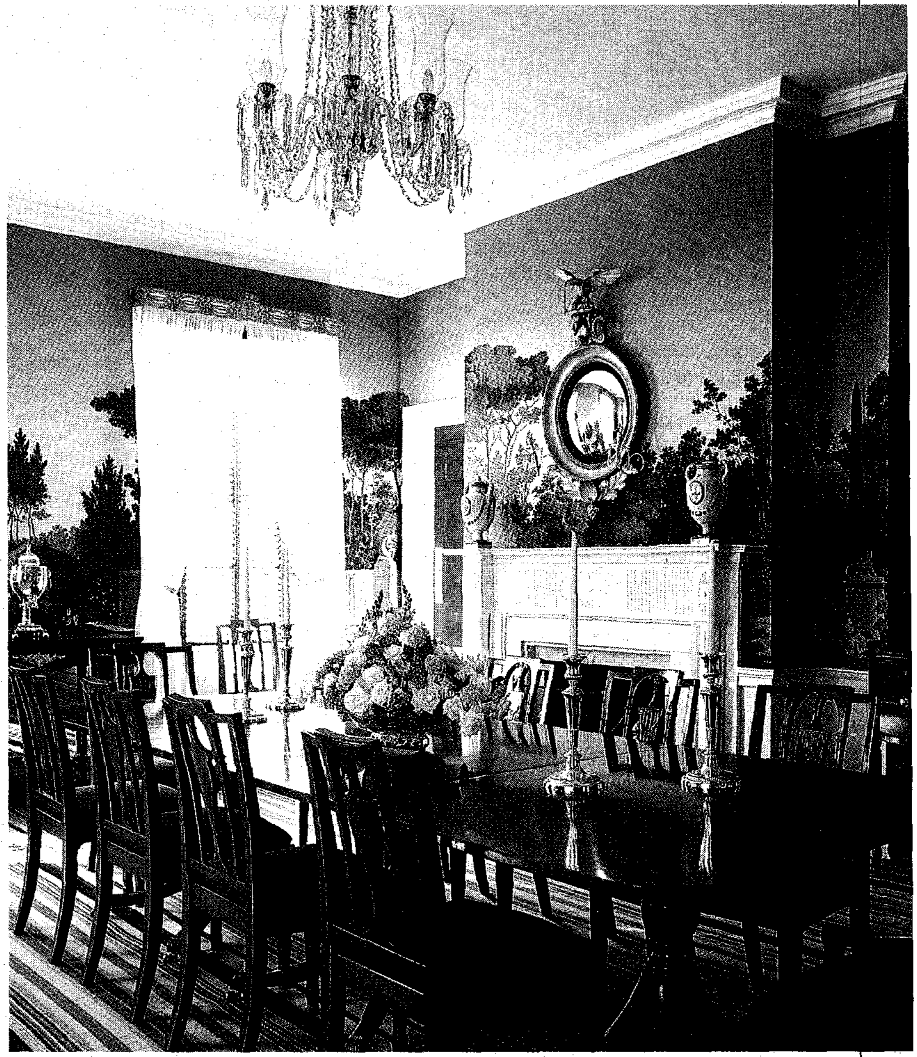
This delicate operation, performed by the Gracie Mansion Conservancy, inevitably led to dissension among the philanthropists, politicians, scholars, and designers who dedicated themselves to the task. Nonetheless, Gracie Mansion may be, more than ever, the sanest reason for seeking this city's top job. But the dissension shows in spots, bringing to mind the proverbial committee-designed camel.

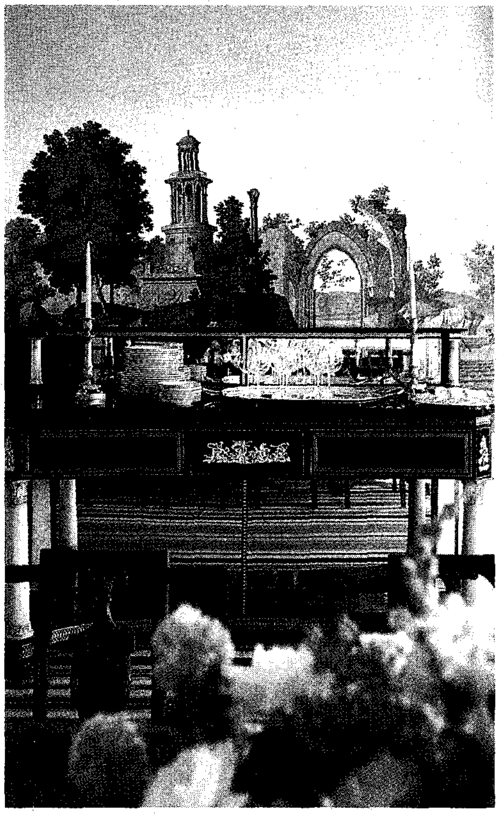
Typical of the dilemmas that weighed heavily on the committee was the one concerning the front hall. Some felt that the space, which over the years had been drastically altered, was too awkwardly proportioned and historically dubious to merit curator Marilynn Johnson's high-style trompe l'oeil scheme. But bombast prevailed and, in this case, triumphed. The hall décor, which in reality is much less aggressive than photographs make it appear, may be the residence's best.

ACCORDING to Joan K. Davidson, the president of the J. M. Kaplan Fund and the Conservancy's guiding light, the décor will eventually be a showcase for New York's furniture, fine art, and decorative arts from the earliest days to the present, including, possibly, works commissioned from living artists and artisans. For now, though, it is the early nineteenth century, "the moment when New York became the ascendant design influence in the young nation," that governs the style of the public rooms. The final goal for Gracie Mansion, however, is livability—the effect is to be that of a house that has been occupied by consecutive generations of one family for nearly 200 years. On this



Flowers by Paul Bott of Twigs.





All the public rooms in the old house feature wallpaper—some antique, such as the French scenic paper, hand-printed by Dufour in the 1830s, in the dining room, and some reproduction, such as the parlor's, donated by Brunschwig et Fils. The dining-room sideboard (left), attributed to the workshop of Duncan Phyfe, is perhaps the most important piece in the collection.

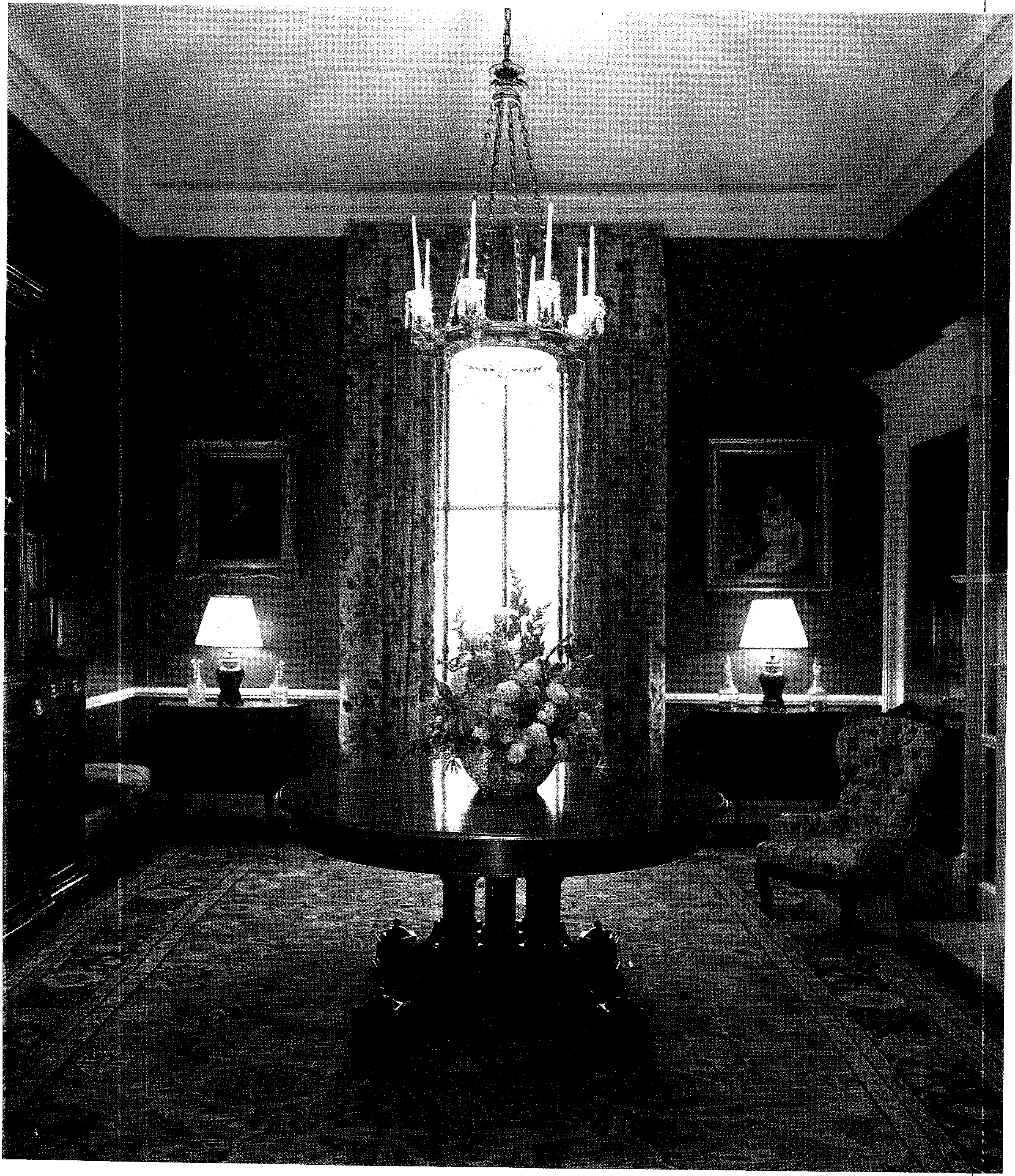
score, the committee is meeting with varying degrees of success.

The power of history is felt in the dining room, done by curators Marilynn Johnson and Lisa Krieger in consultation with the illustrious decorator Albert Hadley, yet the room is delightfully livable. But the parlor, also by the curators, seems more like a museum vignette gone wackily awry. In the best curatorial fashion, the curtains and color schemes scrupulously adhere to the late-Federal style suggested by the room's original mantel—a compunction that would scarcely be felt in a family house. Then, to keep the décor from becoming too stiff, curators added off-period items —a camelback sofa, some Herteresque upholstered chairs. No match for the insistently Federal backgrounds, these timid gestures in the end merely strike sour notes.

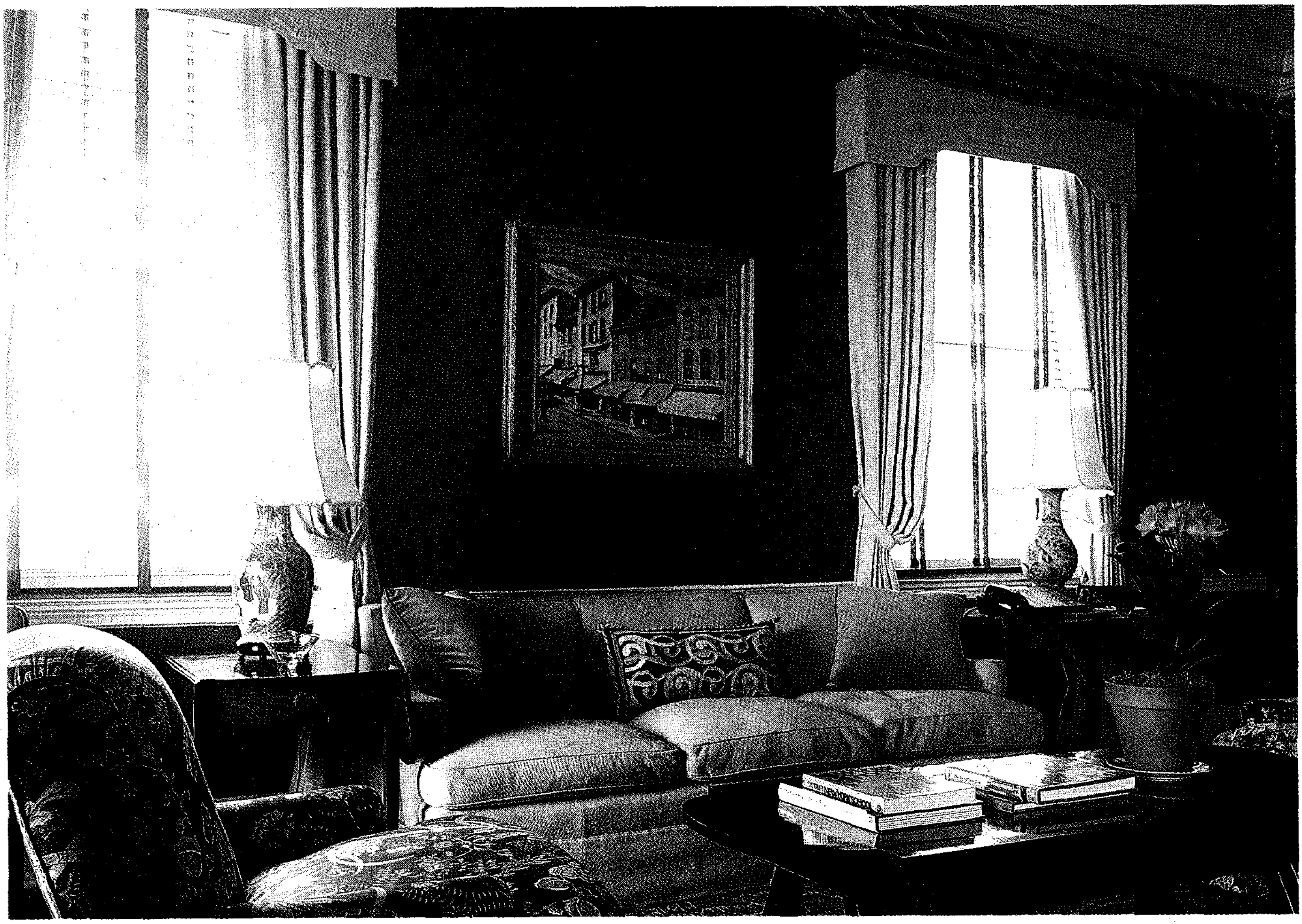
THERE WAS little controversy over what was to be done in the public reception rooms of the Susan E. Wagner Wing, which was completed during the Lindsay administration by a group assembled by former mayor Robert Wagner's late wife. Of no historic significance, the wing was left to the prominent New York decorator Mark Hampton. He painted the walls of each room a different historic color and hung curtains that, while historically correct, would not look out of place in a Park Avenue drawing room today.

The so-called State Bedroom, done by Johnson and Krieger, is similarly ageless—and successful. The dignified but unpretentious nineteenth-century *faux*-bamboo furniture, on loan from the Metropolitan Museum of Art, has been in Gracie Mansion for years. The curators purchased a matching bed and did a simple background of bordered walls and lace curtains.

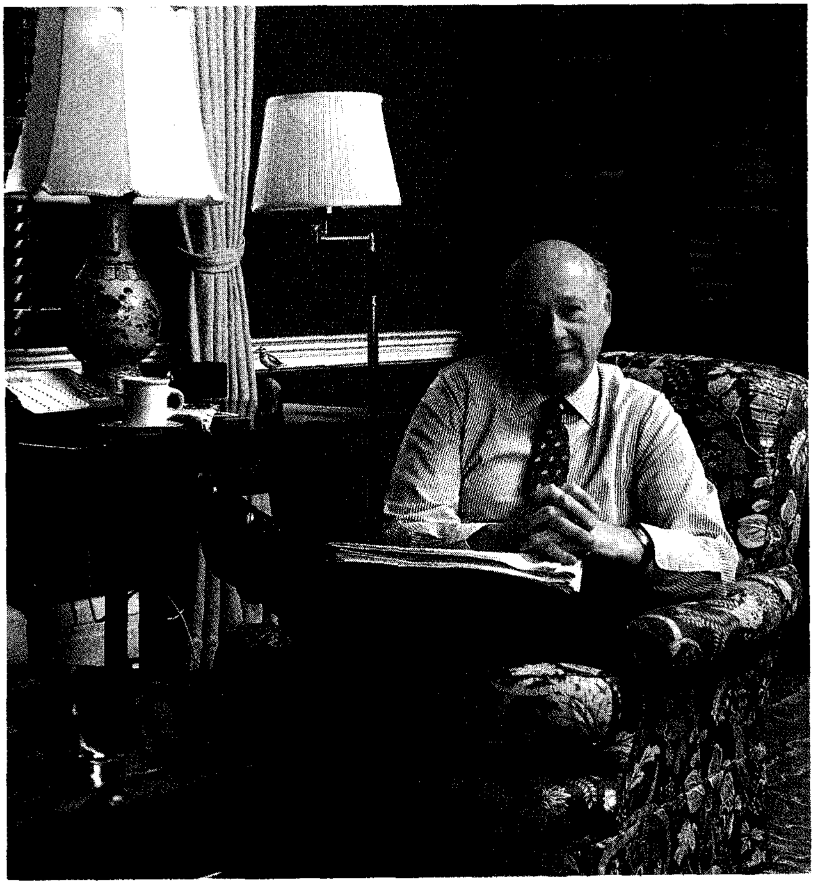
Headline rendered by Dennis Ortiz-Lopez.



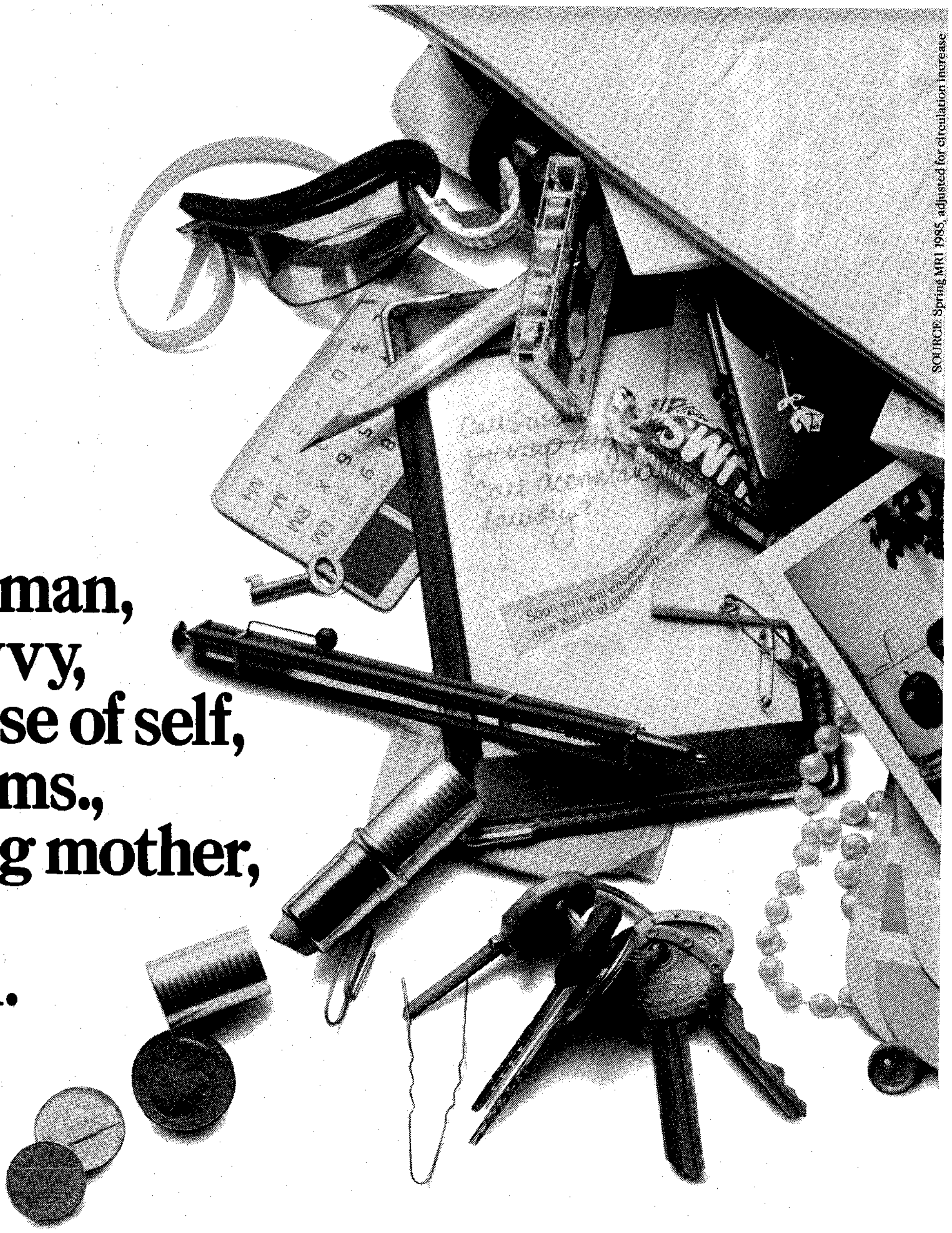
For the red library in the Susan E. Wagner Wing, which is only nineteen years old, decorator Mark Hampton struck a decidedly urbane pose, reflecting the mansion's current use. But the true spirit of the house—that of a simple country villa—has perhaps been best retained in the State Bedroom.



In the library of the old house, which is the heart of the mansion's living quarters, no attempt at authenticity was made: It's assumed that each mayor will redecorate this room to suit his or her own needs. What is not acknowledged is that future mayors may also want to loose their own "experts" on the rest of the house. Though such revisionism is virtually *de rigueur* in historic houses that serve as official political residences, Mayor Koch has loyally pledged to "rise from the dead," if necessary, to protect his Conservancy's work. Ever politic, he professes to love every nail, brushstroke, and thread. But, in fact, most of his waking hours there are spent in the library, beside a lamp that he insisted on keeping: The light from the table lamp the Conservancy provided doesn't quite reach his favorite reading chair. ▬



Mayor Koch's favorite room is the library in the old house, where he likes to watch Masterpiece Theatre *and read the paper before retiring.*



SOURCE: Spring MRI 1985, adjusted for circulation increase

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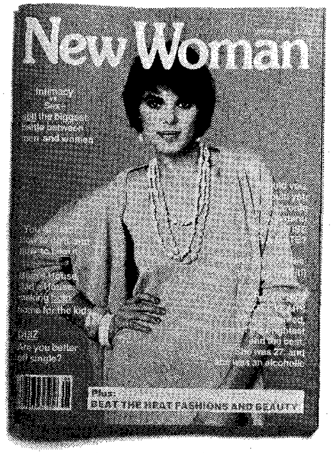


New Woman reaches the whole new woman.

OVER THE RAINBOW

THE JOYS OF WINNING THE LOTTERY • BY MARILYN WEBB

IN NOVEMBER 1981—ON FRIDAY THE thirteenth—Lou Eisenberg left the building where he worked, walked across Sixth Avenue, and spent $1 on a lottery ticket, just as he'd done every Friday for the past three years. He played the same twelve numbers he'd always used—a lifetime of addresses in Brooklyn.

Two days later, he was lying on the floor at the house of his friend Jack, watching the football games on TV and betting $5 or $10 a game. "I won the first game," Lou says. "With six seconds left in the second game, my guy handed off the ball, the other guy dropped it, the other team got a touchdown, and I lost my bet. Well, I felt like the most unlucky guy on earth. To cheer myself up, I asked if anyone knew the winning lottery numbers. They knew *some*—and I had them. So I said to my wife, 'Bernice, let's go home.' "

Standing in his kitchen, facing the wall phone, he dialed Fonawin, the lottery hot line. He didn't believe what he heard, so he dialed, and listened, seven times. "I kept writing down the numbers and looking at my ticket, hanging up, and calling again." His face felt numb, and he imagined the ticket was counterfeit.

Bernice heard him from the bathroom, where she was taking a shower. "I thought he was flipping out, dialing on the phone, saying nothing, hanging up, and calling again," she remembers, "so I tried to act normal and called out, 'Lou, honey, what's the problem?' He finally said, 'Bernice, you should come out. I have something to tell you.' And he said we won. So I started calling and doing like he did. Finally, I said, 'Maybe others had the numbers, too,' and he said, 'That's my life on that ticket. No one else had those addresses.' So we sat there and stared at each other."

Lou's ticket made him the first person to win $5 million in a lottery. "You get pretty used to nothing good ever happening to you," he says now. "Believe it or not, now I'm even in *Ripley's Believe It or Not*."

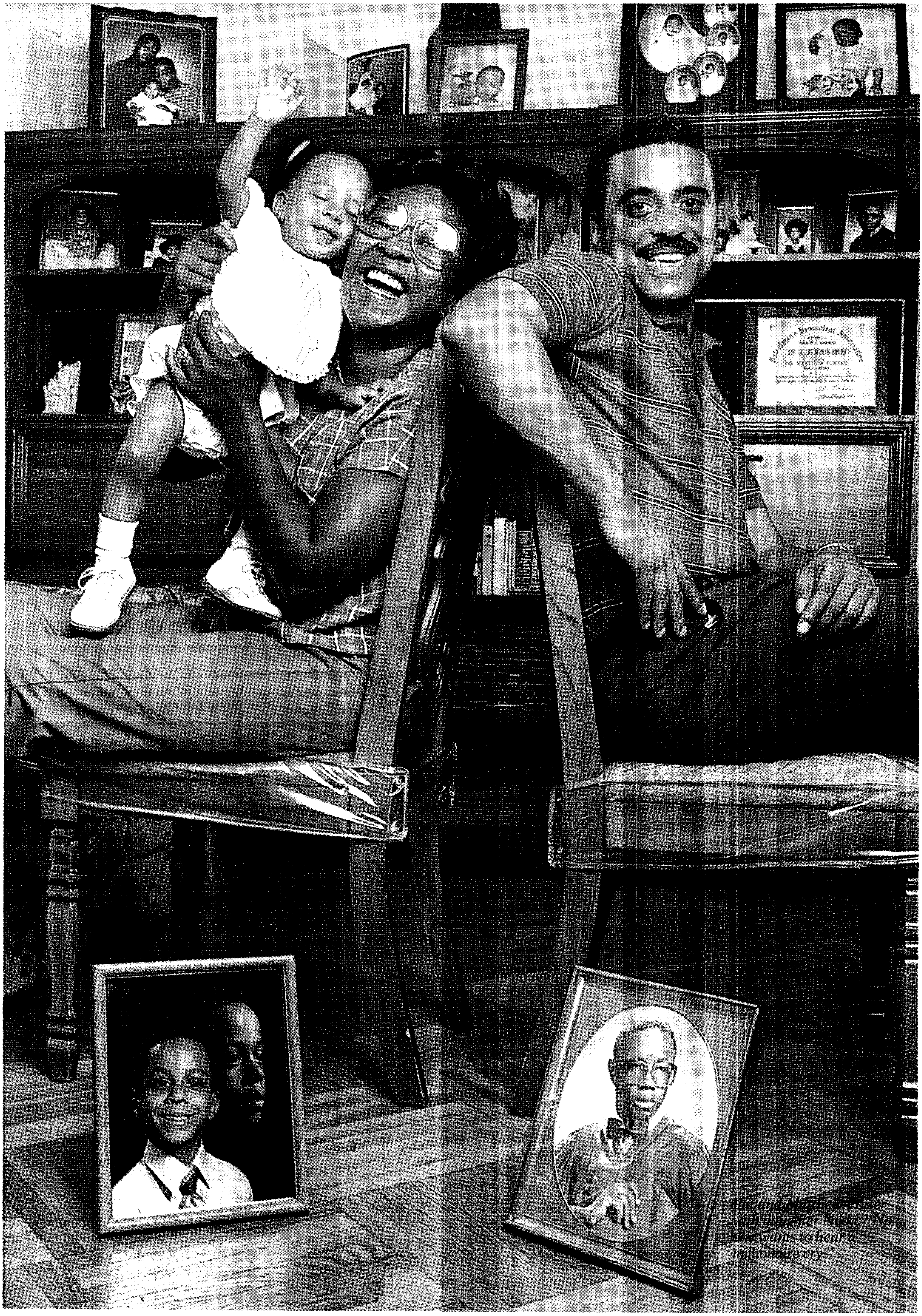
Every December for twenty years, Lou will receive a check for $181,200 after the Lottery Commission takes out the 20 percent federal withholding tax that goes to the Internal Revenue Service. After Lou pays state and city taxes on the money and settles up his own yearly income deductions with the IRS, he nets about $120,000 a year. "Before I got it, I was into plastics—all kinds of credit cards," he says. "I made $225 a week changing light bulbs at 1185 Sixth Avenue [a 42-story office building]. My job was to see that the bulbs were all lit—1,500 bulbs a floor—but in between I'd hang out in the lobby with a friend, John Murphy, and we'd fantasize what we'd do if we won the lottery."

The first thing Lou did was pay off his creditors and return money he'd borrowed from friends. After that, he retired. Lou was 53 at the time. "I saw no other way out—only maybe I'd fall off a ladder at 72. So it was either winning the lottery, or another miracle. We were just very lucky, my wife and me."

In the beginning, it was the little things that counted—like choosing when to get up and when it was okay to just stay in bed. Then he and Bernice began to travel, visiting places like Hawaii, Las Vegas, and Florida.

But for Lou, winning was slightly bittersweet. Bernice is fighting cancer; she'd had a double mastectomy several years before he won. The lottery gave them some precious extra time together, so they bought a condominium on the beach in Brooklyn. Now they look out on the ocean instead of the fire escapes and alleys they used to see from their old place, a dark apartment in Flatbush, not too far away. And they can take cabs. They can visit friends on Long Island or in New Jersey they wouldn't be able to see if they hadn't won the money, since Bernice gets too tired to take the train. "All my life," Lou says, "I've been eating bread. Now, with the lottery, we can spend some time just eating a little cake."

LOU EISENBERG IS ONE OF 373 people who have won a million dollars or more since 1976. On September 12, the Lottery Millionaires Club will meet at the Waldorf-Astoria for its annual luncheon and panel discussion on how winners should handle their finances. The label "millionaire" is actually a misnomer—an image problem that plagues



Pat and Matthew Porter with daughter Nikki: "No one wants to hear a millionaire cry."

PHOTOGRAPHED BY DILIP MEHTA

© Contact Press Images.

POT OF GOLD: *The biggest individual Lotto prize—$20 million—was awarded in July 1984 to Venero Pagano, a retired carpenter who moved from the Bronx to Florida and grows tomatoes in his backyard.*

many winners—since the money comes in small chunks over twenty years rather than in one lump sum. Yet a steady yearly check has forever altered these people's lives.

It took a strenuous public-relations campaign to persuade voters to pass the 1966 referendum that established the New York State Lottery. The crucial factor was the promise that the proceeds would go to education; that made buying a lottery ticket rather respectable.

In 1975, though, after several newspaper exposés of lottery mismanagement, Governor Hugh Carey suspended the game until it could be revamped. "The problem was, the lottery was printing 5 million tickets a week and selling only 3 million," says John Quinn, the current director. "If the winning ticket wasn't sold, no one won. There wasn't fraud in the sense of people pocketing money, but the public wasn't getting a fair shot at the winning numbers."

The lottery reopened, under Quinn, in 1976, with Instant Games. This was a new version, which let players scratch off colored boxes to reveal the numbers underneath; people who got a match—three identical numbers—would win that amount in dollars, and they could enter a Grand Drawing in which the top prize was $1,000 a week for life.

Then computers revolutionized the game. Lotto officially began in 1978, but its popularity and megabuck prizes skyrocketed between 1980 and 1982, when the game went on-line. That meant people could play at all hours, via computer terminals in local stores, and were eligible for the big win right up to the drawing time. Lotto mania mushroomed. These days, there are 13,900 lottery sales agents in the state. Most sell a new version of Instant Games. But a select 3,473 agents have a terminal connected to a giant computer brain located somewhere north of Albany. The big game—Lotto—and two Daily Numbers games are played on this terminal. There are separate sets of prizes for Instant Games, Lotto, and the Daily Numbers.

There are three Lotto drawings a week. Each $1 game consists of two sets of numbers—six numbers in each set—selected by the player. For the "Lotto 40" drawings (which take place on Mondays), players pick numbers between 1 and 40. For the "Lotto 48" drawings (Wednesdays and Saturdays), players choose numbers between 1 and 48. The odds on winning the Monday drawings are better than the odds for the other two weekly drawings, but the jackpot is smaller.

Never played Lotto and wonder how you do it? You pencil in your choices on a card, which, when inserted into the computer terminal, automatically tells it to print out your official, numbered Lotto ticket. The Lottery Commission makes playing even easier for those who don't want to stand on long lines—Lotto subscribers can mail in up to a year's worth of purchased sets of numbers, and winners are then notified automatically. True addicts watch the drawings Mondays, Wednesdays, and Saturdays on Channel 5's *10 O'Clock News;* call Fonawin; or read the winning-numbers reports in New York daily papers.

BERNICE AND LOU EISENBERG: *"Now people ask my opinion on things," Lou says.*

25 14 24 3 22 29

The top Lotto prize so far has been $22.8 million—split by four people who chose the same numbers in May 1984. The biggest individual winner—with $20-million, in July 1984—was Venero Pagano, a retired carpenter who likes to grow tomatoes in his backyard.

MATTHEW AND PAT PORTER were early winners, with a $1,066,550 prize in 1978. Today, they live in a one-family brick house in East Flatbush, a primarily black, middle-class section of Brooklyn whose quiet streets are lined with neatly trimmed lawns and whose driveways sport new cars. The Porters owned this home when they won their Lotto million, but it didn't have the two bathrooms it has now, or the finished basement, or the new living-room furniture encased in crisp plastic covers.

"At the time, I was a policeman on the subways," Matthew says, talking in the living room while Pat feeds their ten-month-old, Nikki, in the kitchen. "I worked plainclothes. We would do stakeouts of booth holdups and look for people robbing people, snatching their pocketbooks or necklaces." Matthew was 39 then; he had won a "Cop of the Month" award for nabbing three armed men robbing an old man. Pat was a tollbooth supervisor. She had bought an Instant Games card every week.

The day she scratched off matching numbers, she was too nervous to play the next round because she would have to do it on TV. She sent Matthew instead. That was in September. "They gave me a number—6, I think—and there were ten people there," Matthew recalls. "If your number came up [on a roulette wheel], you would get $1,000. At the end, the two highest people would advance to the next game. I had to play three times, and then, finally, I became one of the ten people eligible for the million dollars."

His fateful game was in November, at Roseland. "They had ten people and a big wheel with the numbers 1 through 10," he says. "Phyllis Diller was spinning, and my number came up. I had number 1. When they told me I won, I was overwhelmed. I think I wanted to win, but I just never thought I would." That night, Matthew and Pat went back to Brooklyn with a check for $78,000.

At the time, their combined incomes barely reached $34,000 a year. It was enough to support a family of two boys—one from Pat's previous marriage and a second of their own—and occasionally to help Matthew's two grown daughters from his first marriage. They set about making what they thought were some very modest changes.

"The first thing I did," Matthew says, "I told my wife she couldn't work no more. She was a supervisor in the subways, but it was too rough down there. Now she's mad. She says she could have been a superintendent. Her friend was just promoted and makes $50,000 a year. But I said nah, you got enough to do right here." Pat stayed home and looked after the kids. Matthew told her the lottery check would be her yearly salary.

Fifty thousand dollars is exactly the amount of the check the Porters now get in the mail each November. State and city taxes reduce the amount to $27,000. But at first they spent that $27,000 differently from the way they'd spend a regular salary. "If you get to really thinking you *are* a millionaire, you can begin to live above your means, and that's where you end up in a hole," Matthew says. "We did that the first year. It seems like we just spent—I don't know where or how. We ate out a lot—maybe that was it. But we ended up having to take one whole year's check to pay it all off; that's how easy it was."

Each family member got his or her luxury dream—Pat bought a silver-fox coat, Matthew a Buick Regal, and the boys got extra Christmas toys and the chance to go to private schools. Matthew didn't want to retire. But then he began having problems at work. People in the subways wondered why someone who had won a million bucks was still down in the tubes doing a dangerous job.

"The guys I worked with would make jokes, telling people I locked up, 'Hey, do you know you just got locked up by a millionaire?' We were on TV and all, but after a while, I got tired of it, tired of hearing that word 'millionaire,' because it wasn't a true statement.

"People thought, 'Here's a guy taking up a job he really doesn't need,' " Matthew says ruefully. "What does it matter that it's only like an executive salary? Or that we spent the first two years' checks in the first year, or that the third year's check wouldn't come till November? No one wants to hear someone who's supposedly a millionaire cry." By the end of the third year, Matthew Porter had retired. But even *that* wasn't the dream it had seemed.

"When I stopped working, I found I didn't know what to do with myself. I'd get up in the morning, and there I was, sitting around the house. I started working when I was twelve, before and after school. I was a very active person. It's hard to be home. What do you do all day? Most people are working, so you go to a ball game, go to the park. I was thinking I could take care of the kids, but my patience is too short." After a year of doing nothing but getting in Pat's hair, Matthew was miserable and bored.

One day, he looked in the want ads and saw an opening as a security guard in the lobby of a major city building. He sent in his résumé and got the job. Since then, he's become the assistant security supervisor. He's happiest sitting in the lobby, greeting people as they pass on their way to and from work.

"Winning the lottery is something people fantasize about their whole lives," Matthew says, "and then you wake up and realize it's not really so much. It was heady at first, but after a while, I wanted to get back to a peaceful, normal life. I don't think in my lifetime I'm going to top any of it—I was on TV, my picture was in the newspaper, and I met a lot of stars. Thanks to the lottery, I've done everything I ever wanted to do. But I don't think every kind of job is for everyone. People say, 'Why don't you go into business?' Well, I don't have the experience to deal with business. I basically took up police science at the New York Institute of Technology, and I like the work that I'm doing."

The Porters are now on their sixth check and just beginning to look at investments. They have another fourteen years to go, and, near the end, their pension funds will start coming. Matthew considers learning how to handle money the biggest challenge for lottery winners.

"These are all average people, so the money goes for things they need. They don't have a house, so they go out and buy it. Or they haven't ever had a vacation, so they go out and have one. I think everyone should be able to have that one thing. Then you should go out and have a nice portfolio made up and let your money work for you." The key, he says, is to take it easy the first three years and have another income so the lottery money can be invested. If the Porters are smart, they'll never have to worry. But younger winners have different needs.

TOM KERSHAW WAS 25 AND his wife, Lisa, was 24 when they won $2,562,966.84 in 1982 by playing Lotto by computer. Millionaires Club gossip has it that Tom is a lottery-investment genius. His goal? To be financially secure by his late forties, when the checks stop coming. Not only do the Kershaws currently pay no

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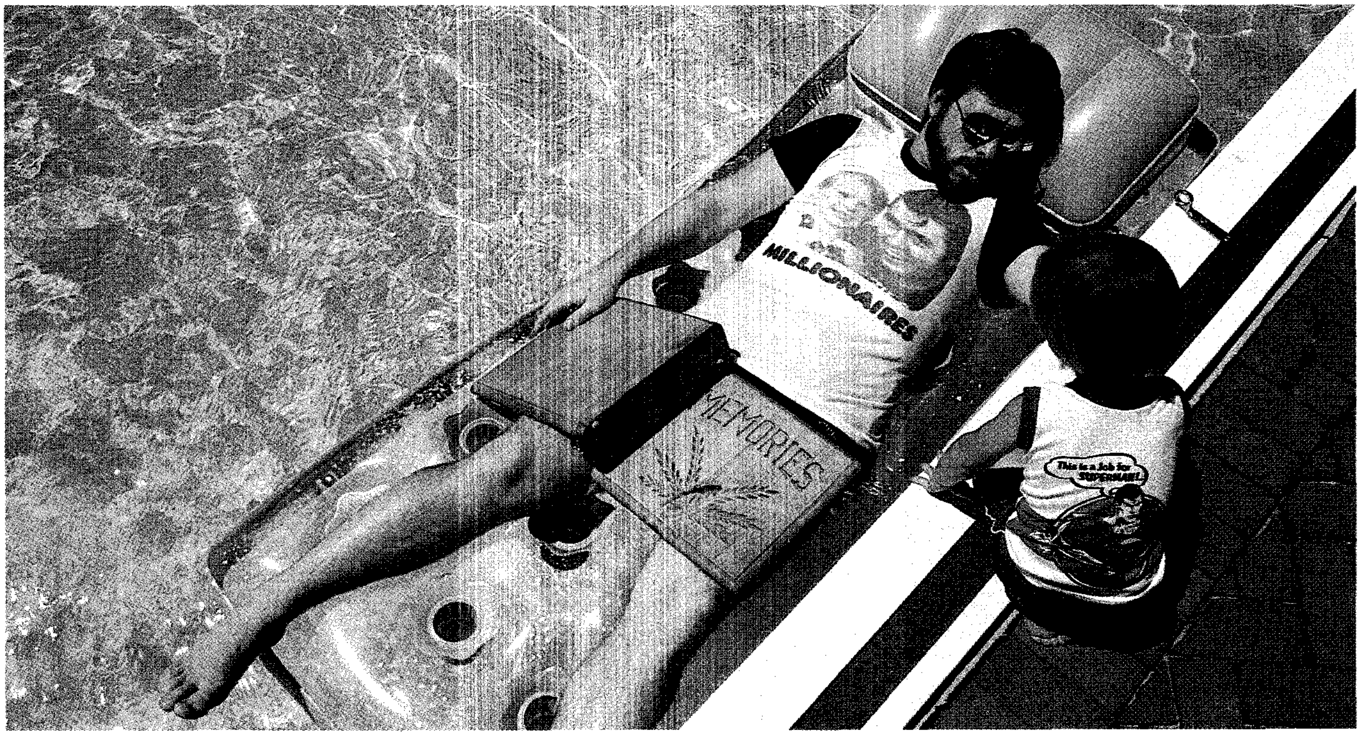
JOB STRESS: *"The guys I worked with would make jokes," says Matthew Porter, once a subway policeman. "They'd tell people I locked up, 'Hey, do you know you just got locked up by a millionaire?'"*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MICHAEL LYNCH WITH SON MICHAEL: *"You get a carefree attitude; you're not always worrying."*

4 13 19 24 32 38

federal taxes because they've made shrewd investments, but they even get money back. "Because of what I did with the money, I can net what a winner nets who won twice as much as I did," Tom says, "and I'm just talking about the tax benefits realized, not even about the yield of my investments. I really don't know that yet, because it's hard to say, year to year, what a building in Manhattan or a shopping center is worth."

Lisa is the one who bought the winning ticket at the Jelly Bean stationery store in Lynbrook, near the house where she and Tom live. Lisa, a typesetter, fantasized about a future as an illustrator, maybe even drawing a syndicated cartoon. She wanted to go to art school. "I'd say to myself, 'I've had some rotten jobs and bosses, but it's okay, because I've got my lottery ticket, and I might win this time.'" For four years, she'd spent $1 a week on lottery tickets. For luck, she played the same numbers she'd played the week before—numbers reflecting the couple's birth dates, their ages, and their anniversary.

The couple's anniversary and the birthday of Lisa's mother fall on August 30. On Friday, August 27, 1980—three days before her second anniversary—Lisa bought a lottery ticket to give her mother, in addition to her birthday gift. And Lisa bought another ticket for herself. She played the numbers 1 (for Tom's birthday, September 1); 4 (for her birthday, September 4); 9 (for September); 25 (for the age she would soon be); and 33 and 40 (two numbers chosen arbitrarily because she was in a rush).

On Saturday, the Kershaws decided not to watch the drawing on TV; they didn't want knowingly to hand Lisa's mom a losing ticket. Sunday they held a big anniversary-and-birthday bash. When it was over, Lisa and her mother went out to get the paper to check the winning numbers; Tom stayed home to clean up.

"Lisa was at her mother's house when she found out," Tom says. "She checked the paper again and again, thinking it was an old paper; then she called and called on the lottery hot line before she would believe she had the winning number. After that, she put the ticket in a locked box and wouldn't let anyone near it. She called me and told me to come over because she was too nervous to drive."

They drove to the house of Tom's mother. Lisa tucked the ticket into her purse and made Tom carry it. Clutching it like a football, he made an end run from the car to the house like a quarterback with three seconds to go. "No one," he says, "was gonna get near that ticket." On the night of their anniversary, Tom says, "Lisa slept next to the ticket in a locked tin box. I practically had to show her my ID to see it."

The fall term found Lisa enrolled in a Manhattan art school. Tom stayed at his job as a quality-control technician at a dental engineering and manufacturing firm; he wasn't sure what else to do. Lisa was learning drawing, so Tom took charge of managing the cash. He knew he had to learn a lot about money fast.

The Kershaws were used to penny-pinching. Before they got married, Tom had worked overtime to buy their house, and when they moved in, the place was empty except for a new bedroom set. They would save the money from birthday and anniversary gifts to buy appliances. Even now, Tom tries to save money—using powdered milk, buying at sales, doing his own carpentry and electrical work around the house. "I still carry Burger King coupons," he says. "If I can save a buck, what the hell?"

Tom set out to teach himself investing the same way he learned to do electrical work—by complete immersion. That September, he interviewed a string of lawyers, accountants, and financial advisers. "I wanted to get my crew together before I had to deal with taxes in December."

But the more people he asked, the more he ran into blind alleys. "There aren't that many people who know how to handle lottery winnings," he says. "For instance, I can't even get an IRA; it's not earned income. Information was scarce; a lot of people were guessing." He began reading the *Wall Street Journal* and taking finance books out of the library. After a while, the pressure began to get to him; he realized he was guzzling Alka-Seltzer and aspirin. He got a lifetime membership at a Jack LaLanne club to try to work off the stress. And finally he decided he knew enough to start investing.

He invested in real estate—a Long Island shopping center, a building near the Waldorf-Astoria, a shopping center in Kalamazoo, Michigan. And he bought some quality stocks and bonds. But while he was doing his research, he discovered exactly what Matthew Porter discovered—that lottery winners tend to be treated at work as if they were tainted.

"You lose your clout right away," he says. "It was my job to intervene with problems, and right away they took that position away. They thought I'd be leaving soon. They took away some of my sick days and personal days, thinking, 'Why should we pay him for time off?' People above me [were] jealous and angry . . . maybe they were my boss, but now I was making more than they were and I didn't even need that job." Tom had been at his company for three years and still expected to be an engineer. But within a year after winning, he quit.

Now he works on his investments from his home office, which is furnished with Danish-style turquoise sofas from Macy's and polyester curtains from J. C. Penney. In the garage is Tom's only bum purchase—a shiny black Lincoln Continental. He's suing under the new "lemon law" because the car has a litany of problems.

Winning the lottery showed Tom he has an uncanny business sense. He plans to open a restaurant and is looking for a choice location. And Lisa has found a life as an artist. She can now buy art supplies she couldn't otherwise afford, like little brushes that cost $100. "If I hadn't won," she says, "I'd still be doing typing."

WHEN JOHN QUINN took over the lottery, security was one of his first concerns: The public must be confident that the winning numbers were honestly chosen, and he had to be certain that lottery field agents were making legitimate recommendations on where to place the profitable lottery computer terminals.

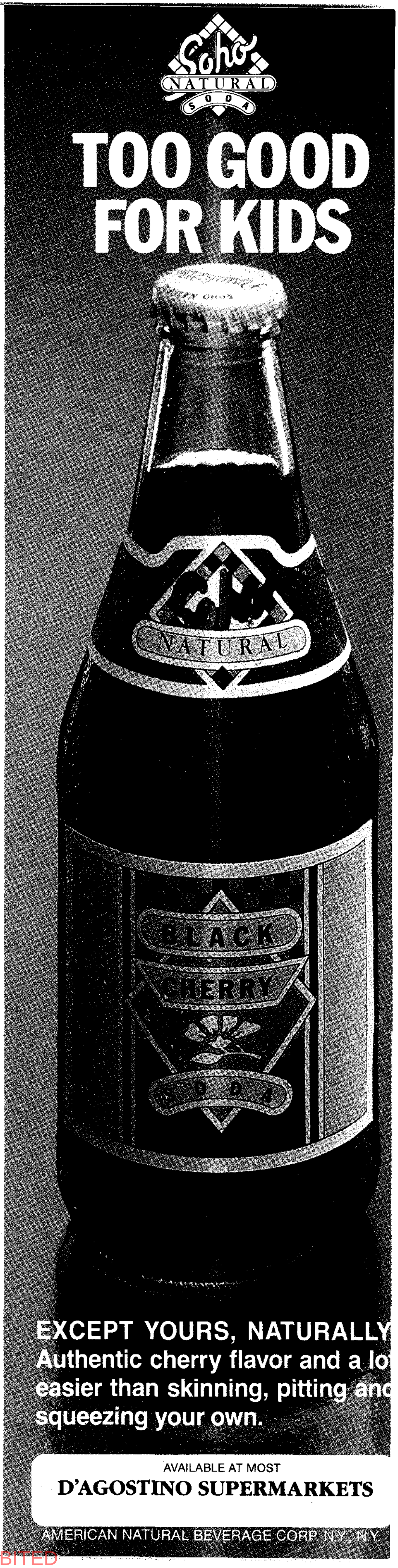
The winning lottery numbers are chosen by a system wherein numbered balls are dropped into a Plexiglas chamber and picked out at random by a sophisticated air-pressure machine. There are several sets of balls, all locked away in a safe to prevent their being tampered with. Quinn won't reveal all his security precautions but says that for each drawing a team of at least four people—not always the same people—are present whenever the balls are out of the safe.

The set of balls used in any one drawing is chosen by lot, pre-tested three times before being used, tested again afterward, and then packed and sealed (they'll be used again). All of this is watched by a CPA or accountant and the team of observers. The balls are light, like Ping-Pong balls; they turn up winners when they are sucked up into a tube by air pressure. Pre-testing will reveal whether any balls have been weighted (weighted balls have little chance of being sucked into the tube) or whether there is a fixed pattern to the winning numbers. Says Quinn, "I'm as sure that our drawings are straight as I am that there will be a presidential election every four years."

But he isn't so sure about his outlets. Lotto is the most popular lottery game—it has the biggest prizes—but playing it requires access to a computer terminal. Since only 3,473 sales agents have terminals, the rest have to sell Instant Games. "The average earnings in commissions for on-line dealers is $24,000 a year [as opposed to $430 a year for non-on-line dealers]," Quinn says. For a mom-and-pop outlet like a newsstand or a card shop, that's the difference between red and black ink. And having a computer increases sales of other products, such as gum and magazines, by 10 to 30 percent.

Lottery inspectors, all of whom are civil servants, make recommendations as to which outlets should get computer terminals. Quinn says they look at things like customer traffic, parking availability, and the business experience of the managers, but where there is scarcity, there is the opportunity for graft. "This is one of the most sensitive things we do," Quinn says. There have been allegations of payoffs, but he emphasizes that none have been confirmed. He does a full security investigation each time a payoff rumor surfaces, but so far, only one case has warranted referral to the state police, and that case is still under investigation. Quinn is proud of his office's objectivity and integrity.

FOR MANY LOTTERY WINNERS, though, winning the game has nothing to do with objectivity. Priscilla Massie, formerly a professional-staff recruiter for the United Nations, says God guided her to the winning ticket. In December 1982, she won just over $1 mil-



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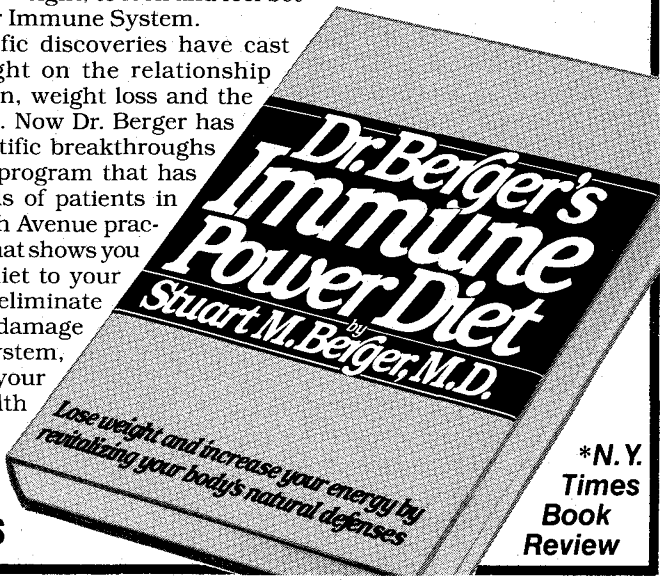
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lion. She lives with her mother in the same Upper West Side studio apartment she's lived in since 1961, and together she and her mother travel to churches from coast to coast. She has donated at least a third of her yearly check to churches and some 35 organizations that help the poor.

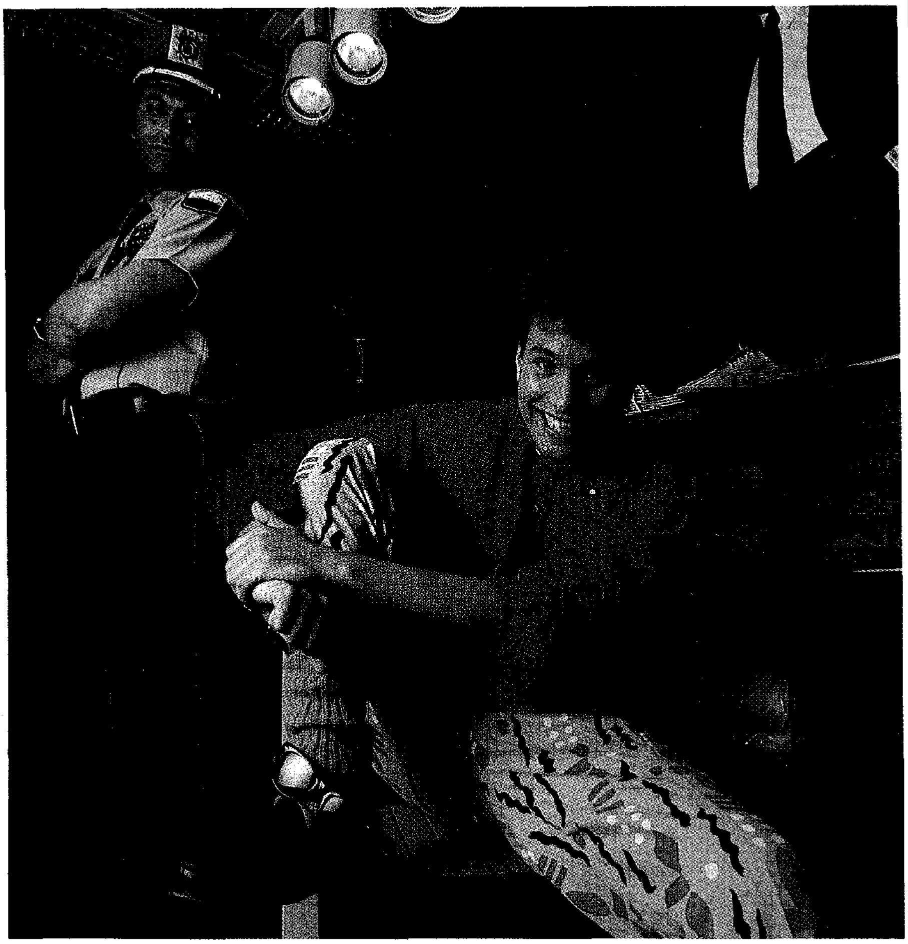
Priscilla played Lotto by subscription, choosing her six-number combinations, mailing in a check for the year, and relying on the Lottery Commission to let her know whether her numbers ever came up. The week she bought her winning ticket, her subscription had ended and she almost forgot to play. "A little voice told me the numbers to play and reminded me to buy my ticket that day, when my subscription had run out. That's the same little voice that guides me now," she says, "and tells me where to give the money."

Michael Lynch, a Long Island math teacher and coach, says his guide was Saint Jude, the patron saint of hopeless causes. "I didn't believe in the lottery, and I didn't play that much," Michael says. "I thought it was fixed. Then a friend called and said his uncle had won $2.9 million, and I thought, 'You've got to be in it to win it.' "

That was in July 1982. A few months later, Michael began playing a little every week, much to the dismay of his wife, Pat. Slowly he boosted the weekly outlay to $50, and that made Pat downright furious. "I thought I'd stop when they added more games, in October 1983, but a little voice in my head said, 'Go to the end of the year,' " Michael says. He was sure the voice was that of Saint Jude, the saint whose medal he has worn since he was a child. On November 30, Michael's investment paid off. He won $1,519,500—or an annual check in the mail for about $58,000 for twenty years.

Saint Jude may have helped, but Michael was a serious and methodical player. Sitting in the living room of his dark one-bedroom apartment in Maspeth a few months ago, he spread out the charts he still uses to keep track of his numbers. (Like most winners, he still plays.) At the time he won, he played 25 games in each of two weekly drawings. Since each game consists of 2 six-number combinations, he had to chart 50 six-number combinations twice a week. The Lynch method saves both confusion and time—it shows at a glance whether any of his 50 combinations are winners.

"To set up the numbers took me 50 hours or better," Michael says, "but it was fun, and it was in my spare time. I always enjoyed statistics. As a kid, I'd sit in class and play with numbers. Most winners I've seen play the same numbers and never change them. So I chose the numbers at random and filled in the cards, and I just handed the same cards in each week. The odds are that sooner



DAVID COURY: *"I'm happy about winning: The money is nice. But acting is where my heart is."*

17 18 33 34 47 48

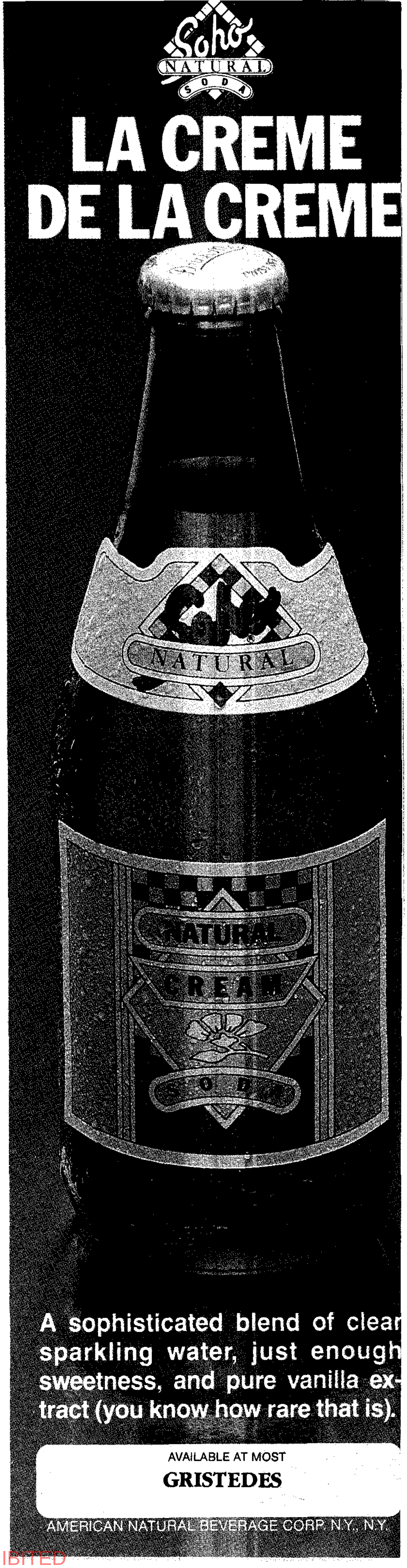
or later those numbers will come up."

Michael and Pat recently moved to an affluent neighborhood where they have bought a house in which to bring up their three-year-old son. "The people we bought our house from didn't even want to sell to us because they didn't think we could get the mortgage—until we told them we'd won," Michael says. "Just my salary wouldn't have done it." Banks, most winners say, don't like to look at lottery money as income.

Michael, a teacher, has faced harassment on the job, particularly from older members of his school's staff. "A lot of times people say, 'Why are you still working here? If I were you, I'd be gone.' Well, maybe they would be; they're in their forties and fifties, but I'm just 33. I didn't have my house when I won; I've got to work a few years at least. My mortgage payments will be over $1,000 a month." His lottery earnings, which net him less than $45,000 a year, don't amount to quite enough to let him own a new house *and* quit his job.

Last summer, the Lynches splurged on some family trips—to Disney World, Santa's Workshop, Frontier Town, the Hershey plant in Pennsylvania, and Las Vegas. That was the first time Michael Lynch had gone on vacation since he began teaching. "Normally, I'd start being an umpire and coaching in the spring while I was finishing up the school year, and I'd coach all summer," he says. "Now I can afford to devote my summers to my family. I chose teaching for that schedule, but once I was doing it, I didn't earn enough to take summers off until I won the lottery. All the money the lottery has been collecting has been earmarked for education, but how come teachers' salaries haven't been coming up? There's no way you can tell me that all the lottery money they are taking in is really going to education."

BY LAW, 45 PERCENT OF LOTTO and Instant Games money is supposed to aid education, 40 percent is to be paid out in prizes, and the remaining 15 percent is to be reserved for lottery administration. While the 1966 referendum that established the lottery provided that the proceeds would go to schools, action by the State Legislature in 1977 changed things. Though lottery proceeds still are kept in a bank account separate from other state revenues, the lottery money no longer *supplements* the state aid-for-education budget; it merely helps to fund that education budget,



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which is set annually by the Legislature. "It isn't an *additional* fund, which people believed," Quinn says. "It is just helping the state budget out."

Lottery revenues increased from $94.8-million in 1976 to $615 million in 1984. What would have happened to state services without these funds? "Education might have been reduced," John Quinn says, "or other state services might have been reduced, or taxes would have had to be raised." Quinn says that in 1984, $615-million of the $5-billion education budget came from the lottery—but some critics suggest that this is playing with numbers, since lottery proceeds are essentially part of the general coffers; it might just as easily be argued that lottery money has paid for social services, bridges, or roads.

Whether or not $1 million a day really goes to the schools, as lottery publicity used to claim, Michael Lynch is grateful he won. "The money makes you so much more relaxed and happier," he says. "You get a carefree attitude because you're not always worrying. Now I walk outside and see the spring flowers. I always appreciated them, but I'd walk down the street and my mind would be filled with thoughts like 'If I save for five years, I can buy a house.' Now I can walk down the street and relax and think happier thoughts—like, well, making my family happy. And I can just enjoy the flowers."

DAVID COURY, A CHARMING young actor who played a teenage punk named Pretty Boy last year on the soap *The Guiding Light*, won $2 million this past Memorial Day. "I'm really happy about it," he says, "but I want to follow where my heart is; I hope winning will help me with my career. It intensifies depression to the *n*th degree not to be working; it's boring for other people to hear it, so when I'm down, I just stay by myself. The money is nice. I think it will give me the confidence to go through it all better."

Lottery money has given many winners just this confidence to follow their dreams. Mario Montuoro, a construction worker who had driven himself into debt fighting corruption in his union, used a portion of the $2.5 million he won in 1982 to set up a fund to help other unionists fight corruption. Venero Pagano, the retired carpenter who won $20 million in the summer of 1984, now grows his tomatoes in Florida soil rather than in the Bronx. Curtis Sharp, who won $5 million in 1982 and came to his press conference with both his wife and his girlfriend, divorced his wife, married his girlfriend, and now spends most of his time campaigning against hunger—he has donated a large portion of the money he won to the starving people of Ethiopia.

Small dreams have mattered, too. Bob Cunningham, a Yonkers cop who won $6-million in 1984, still keeps his word and splits his yearly take with Phyllis—the waitress to whom he promised half his winnings as a tip. (He is still a cop, and she still works as a waitress part-time.) Leo Rojas pushed up the date of the wedding he'd been saving for, and married his girlfriend shortly after winning $1-million in 1984. Irving Scott, an assistant principal at Junior High School 56, won $2.5 million in 1984 and has just decided to retire early. And Weonta Fitzgerald, a grandmother from Kingston who won $5-million and who had lived for years surrounded by a gigantic extended family, has decided to move to Florida to be alone with her husband, George.

In addition to building his confidence, the lottery helped Lou Eisenberg believe in himself—a gift much greater than money could buy. "The only reason I took that job changing light bulbs was because I was uncomfortable talking to people," Lou says, sitting calmly in his ocean-view apartment. "I was an insecure wreck. I'd get anxiety attacks, so I couldn't do sales or do anything else. In fact, I couldn't even do that job very well. I was afraid of heights and couldn't climb more than three feet from the ground; I was a living case of nerves."

Winning changed all that; it gave Lou courage, partly because all winners are recruited into publicity duty, taken to press conferences and TV shows by limousine, and coached on how to handle reporters. (Lou and Curtis Sharp are now appearing in a Lotto commercial.)

"All that press coverage, going on TV and meeting so many people, was good for me," Lou says. "Now, even if I feel uncomfortable, I just do it. Before, I would freeze up and feel like the blood went out of my face. Now I can joke around and talk. I'm more comfortable with myself; I have more self-assurance. I did this for the lottery, but I learned to carry the ball myself. Not everybody can hit home runs, but the important thing is to get out there and play."

Winning the lottery causes unexpected changes in the players' lives. Lottery millionaires have trouble on their jobs. They are paraded before newspaper and TV reporters. They often bear the brunt of millionaire hype, and they can't make the sorts of investments that would be possible if they were given their winnings in one lump sum. On the other hand, winning has given them all a new chance in life, the leisure to ponder the quality of living, a leap beyond merely surviving.

"It used to be lights in, lights out," Lou says, "and now people ask my opinions on things. I love it. But health is most important. The money helps, but no lottery is going to keep away death." ▬

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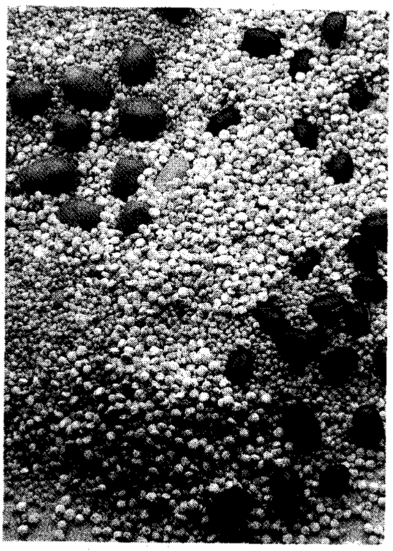
By Corky Pollan

Best Bites

If you're trying to eat right, grains and beans are the perfect foods—they supply plenty of energy and lots of nutrition per calorie. Even if you're not watching your diet, these two South American grains are sure to become staples. Amaranth is an ancient Aztec grain, and quinoa is an Incan favorite. Both are tiny and have a nutty flavor ($3.39 and $4.15, respectively, a pound). "Foul Mudammas" is an Egyptian fava bean; it must be soaked overnight before cooking, and should be eaten with vinaigrette and pita bread ($1.45 a pound). Japanese azuki beans are petite red beans that taste like roasted chestnuts. They're great in soups, or cooked with honey and eaten hot, or served cold with crème fraîche ($1.85 a pound). —**Colette Rossant**



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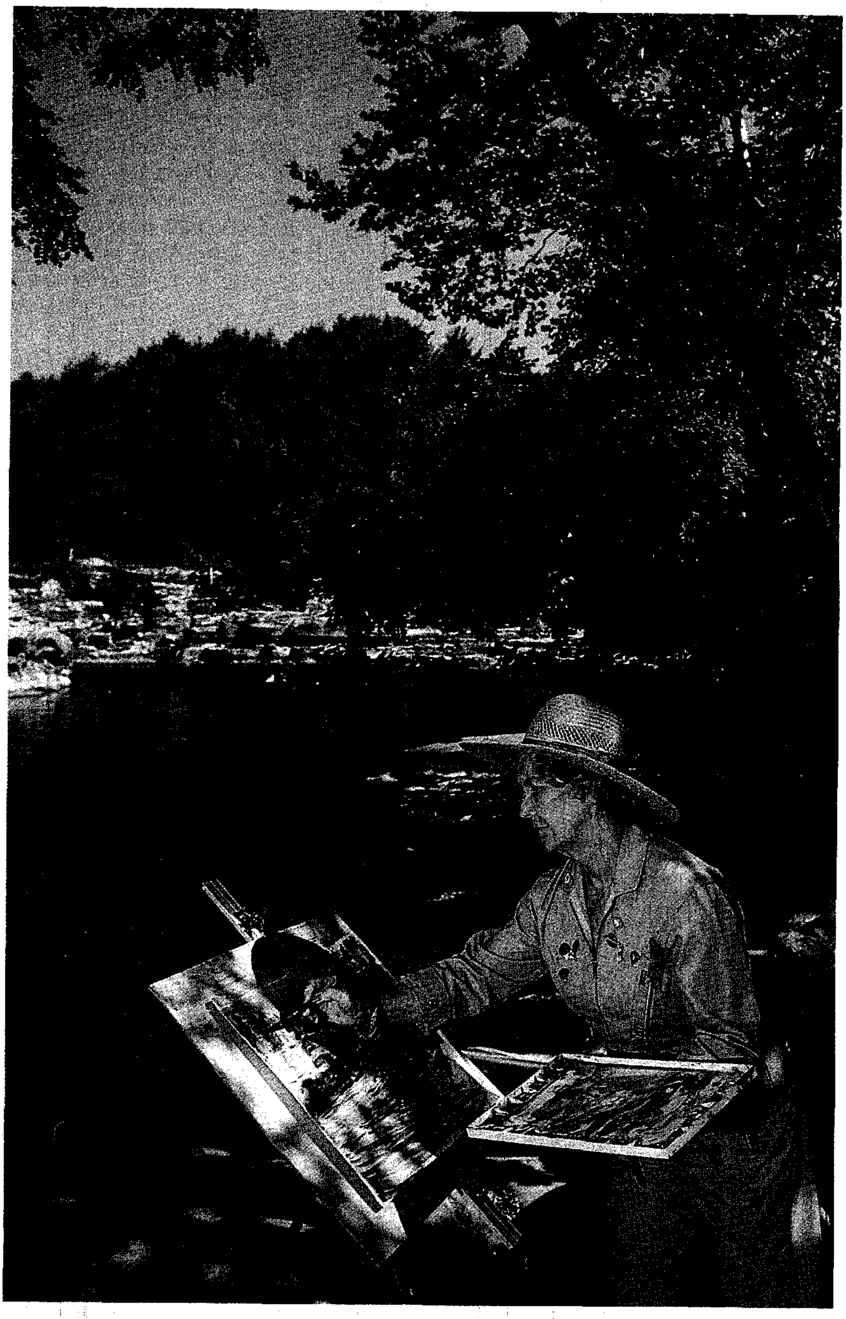

Art of the Country

"It's a fantasy world up here—beautiful, without stress," says noted watercolorist Zygmund "Zyg" Jankowski, an instructor at one of the five-day painting workshops held at the Greenville Arms, a handsome inn in the northern Catskills. So it's not surprising that classes in the country are far more fruitful than classes in the city. Each morning, students set out for a hilltop with a sweeping view, or a wildflower-bordered creek, or a town full of "beautiful wrecks." The teacher gives a demonstration, strolls by the students' easels with comments, and later, critiques each work. "The first day, they're tense," Zyg says. "The second day, they discover they have opinions. After that, they open up—they react to everything they see." Six more workshops are planned, starting September 8 (register now); instructors are, in teaching order, Mario Cooper, Claude Croney, Charles Movalli and Jankowski, Betty Lou Schlemm, Cecile Johnson (above), and Frank Webb. As for Zyg's students, they finally, regretfully, said good-bye to one another. "It's so nice," said one of them, "to go home a different painter than I was when I came." —**Deborah Harkins**

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Photographs: left, Deborah Denker; right, Ted Hardin.

The Child Bunch

The problem: how to celebrate your youngster's birthday when you're bogged down with deadlines—or the summer blahs—and even the *thought* of tiny ones yammering for food and fun brings on a migraine. The solution: Gandalf the Wizard-Clown, Kids' Yummy Hats, and ToT the Robot. Gandalf (a.k.a. Michael Kaplan) keeps children enchanted with his puppetry, magic tricks, juggling feats, and unicycle antics. And, wizard that he is, he knows precisely how to appeal to three-year-olds *and* pre-teens, with programs geared to each age group ($120 to $250, depending on length of performance and party location; call in advance). Kids' Yummy Hats is a nutritious alternative to the sugar overload at most kiddie parties. Jitka Van Dyne, a caterer and mother of a seven-year-old, stuffs cowboy hats with festive and nourishing goodies: wholesome finger sandwiches in amusing shapes, tiny fruits, juice, raisins, toys, and surprises ($15 per hat, includes delivery; ten-order minimum; call at least two days in advance). ToT the Robot has been programmed by his creator, Jerome Hamlin, to greet tiny humanoids, shake their hands, and deliver a special message to the birthday child. He even hands out food and gifts. Since ToT is kiddie-size (only three feet tall), children find him a delight ($125 to $250, depending on length of his visit and party location; call one week in advance).

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(516) 826-2500 or (516) 295-5108
KIDS' YUMMY HATS/*JC Royal Service, Inc./370-4019*
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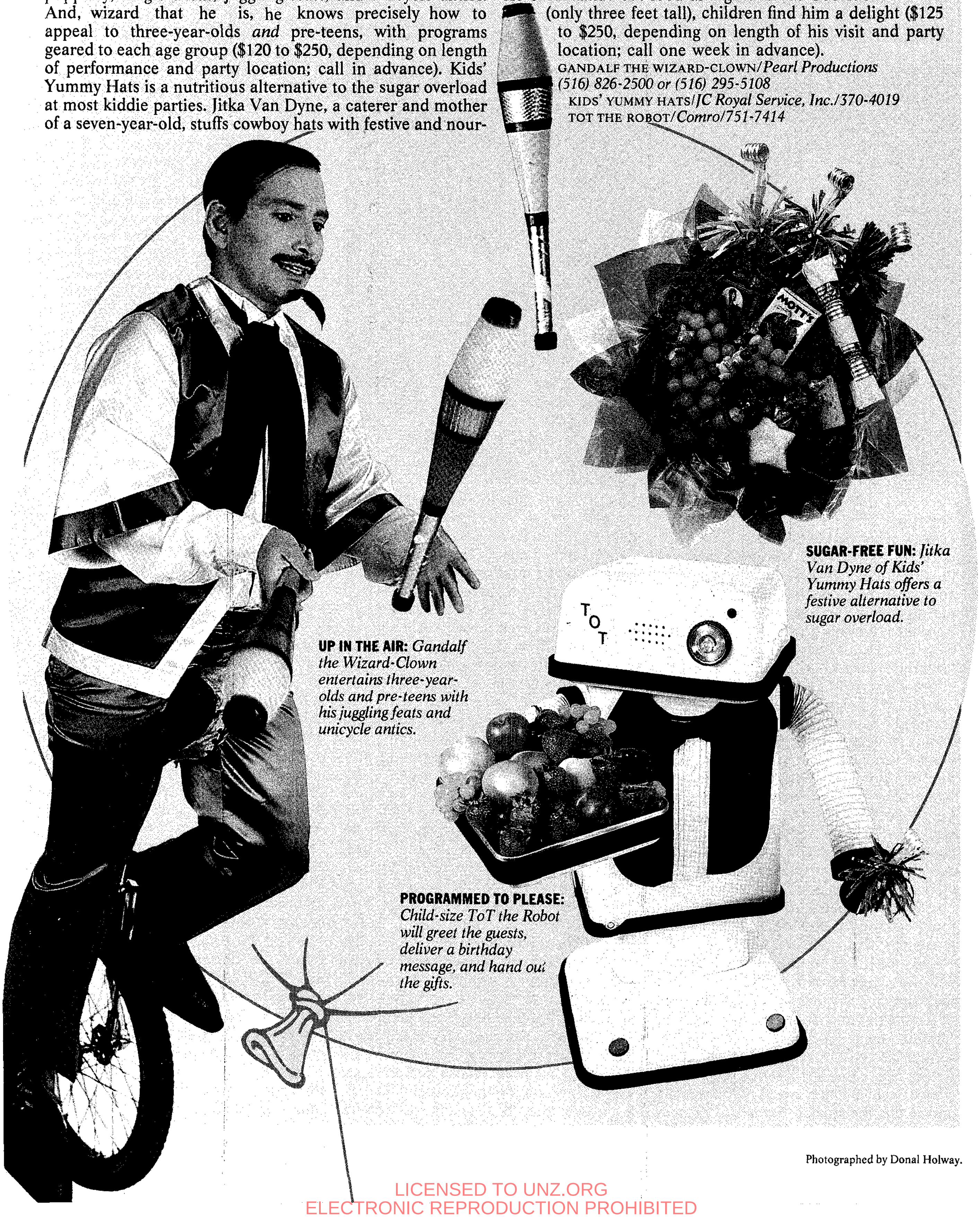


UP IN THE AIR: *Gandalf the Wizard-Clown entertains three-year-olds and pre-teens with his juggling feats and unicycle antics.*

SUGAR-FREE FUN: *Jitka Van Dyne of Kids' Yummy Hats offers a festive alternative to sugar overload.*

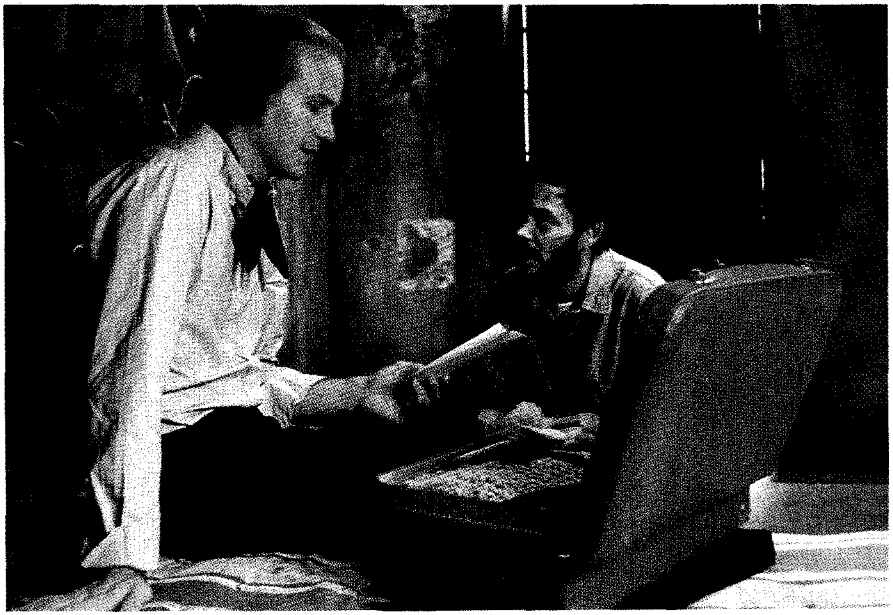
PROGRAMMED TO PLEASE: *Child-size ToT the Robot will greet the guests, deliver a birthday message, and hand out the gifts.*

Photographed by Donal Holway.

Movies/David Denby

BUTTERFLY KISSES

"...*Kiss of the Spider Woman* has much that is admirable, but it's too soulful and high-minded; it isn't nearly outrageous enough..."



DRESSING UP: *William Hurt and Raul Julia in Hector Babenco's movie.*

IN **Kiss of the Spider Woman,** BASED ON the celebrated 1976 novel by Manuel Puig, William Hurt wears his hair long and dyed an orangy blond; at night, preparing to entertain, he puts on a touch of lipstick, a dressing gown, and a towel turban. His hands, caressing the air, are large and soft; his shoulders move languorously up and down like a ship taking a gentle swell. Hurt plays Molina, an Argentinean homosexual in his late thirties who is serving a prison sentence of eight years for molesting an underage boy. The performance is disciplined and restrained, a virtuoso actor's demonstration of control. Hurt lets his big body go slack, and he discreetly flirts with the camera. He's feminine, all right, but he doesn't overdo the queenly poses. His work is admirable, but like everything else in this movie, it might have been more exciting or moving if it had busted loose now and then.

This polite and deeply respectful man—a queen but not a bitch—worships the extravagantly female Hollywood stars of the thirties and forties (Rita, Lana, and Marlene beam at him from the grimy wall of his cell). But he's more than starstruck: Like some spellbinding oral historian of the ancient world, Molina tells and retells the stories that are so dear to him, transforming the junk movies of his memory into extravagant tapestries of romance and danger. He goes beyond camp—there's nothing derisive in his attitude. Camp is a form of criticism as well as a form of love, but Molina cannot criticize; he adores even the viciously anti-Semitic Nazi films, for he sees them as throbbing with passion and self-sacrifice, and he takes every movie the way it wants to be taken. He's the ultimate fan.

Valentin (Raul Julia), the cell mate who serves as audience for these nightly recitations, is a political prisoner and Molina's opposite in every way. Hetero, and gruffly masculine in the Latin-radical style, with a bristling Che Guevara beard, large black eyes, and a growly voice, he prides himself on living without illusions, on greeting reality unadorned every day. He's disgusted by his cell mate—not because Molina is gay, but because he's such a limply passive cuckoo, never fighting for anything in his life. In the book, Valentin is just as complex a character as Molina, but he's been pared down for the movie. Tortured again and again, he is political heroism incarnate—not too bright, perhaps, and clearly not a successful revolutionary, but absolutely virtuous. Raul Julia, whose performance is more ingratiating than forceful, growls like a very tame bear (a tone picked up from too many years of rubbing his fur against New York theater audiences).

As you may have guessed by now, these two men, locked in a cell, turn out to be brothers under the skin. The movie is the story of a mutual seduction. Molina, who thinks of himself as a woman, and who has searched his entire life for a "real" man, finally gets Valentin to make love to him. His victory, it turns out, is as much spiritual as erotic; for Valentin needs fantasy, too—he needs to feel some of the "feminine" warmth and uncritical generosity with which Molina floods the world. By the end, the macho Valentin has been partially converted: He realizes he's not such a revolutionary puritan after all; suffering, his life lost, he takes over Molina's movie dreams. He's like poor Mia Farrow at the end of *The Purple Rose of Cairo*—the movies are all he's got. And Molina, satisfied at last in his quest for a dignified, straight lover—in his terms, a husband—is forced by Valentin to take action, to turn from illusion to reality. Putting it crudely (which is the way the movie puts it): Valentin accepts pleasure, and Molina accepts death.

Spider Woman turns out to be an extremely soulful and high-minded movie—almost oppressively high-minded. For of course there's a maudlin side to this forced marriage of Nelly and Butch, an element of homosexual wish fulfillment. In the book, Puig holds sentimentality at bay with a variety of distancing devices. The Argentinean writer is an ironic fabulist, a storyteller who works in layers, mixing narrative, reverie, and deadpan psychological disquisition. But the people who made the movie—the American screenwriter Leonard Schrader and the Argentinean-born Brazilian director Hector Babenco (*Pixote*)—while staying faithful to the form of the material, have turned it into something far more obvious.

When Puig describes movies, he escapes the literalness of the cinematic image; the filmmakers restore that literalness. In the book, Molina retells the movies in hypnotic detail, starting with the Val Lewton–Jacques Tourneur horror classic, *Cat People*, and he puts so much of himself into the descriptions that you understand what the movies mean to him; they become an extension of his romantic idealism, his desire to transform

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the world into a place where glamour, sentiment, and friendship are paramount. But in *Spider Woman,* we see mock versions of the films themselves, and, no longer filtered through Molina's raptures, they simply look tacky. *Cat People* has been dropped, but Babenco gives us the Nazi feature that Molina loves and a jungle-island adventure in the florid, Maria Montez style. These ersatz movies have been made in black and white (in ironic contrast to the prison scenes, which use color to bring out the full measure of mashed-insect squalor), but Babenco, whose *Pixote* is one of the high points of modern naturalism, doesn't have the style to re-create the lush lighting of the forties.

In the parody of the Nazi film, which holds the screen the longest, everything seems off. Sonia Braga plays the star, and she hasn't aged well; Braga looks drawn, too heavily made up, and uncomfortable, as if she were wearing the deluxe gowns and jewels for the first time (she's always been an earth-between-the-toes sex goddess rather than a glamour queen). Babenco lays on the Nazi kitsch—fluttering curtains, a creepo blond hero, bits of Wagner—but this stuff isn't outrageous enough to be entertaining as camp high jinks. We need to see, or at least guess, what Molina sees in these movies, but the way Babenco has made them, we can't. Unintentionally, he ridicules Molina, and this almost kills the movie. Surely Puig's point wasn't simply that gay movie rhapsodists have terrible taste.

Each time we leave the grim, shadowed cell, we're released not into deliriously entertaining drivel but into inept moviemaking. So the conversations in the cell become the whole movie for us. And Schrader, simplifying for dramatic effectiveness, has produced a string of dialectical exchanges that have the canned, overly neat feeling of the "serious" Broadway theater. If we're going to have movies in which one character represents imagination and the other action, then by all means let the language flow in torrents. But Schrader's dialogue lacks verve and rhetorical flair—it's resolutely downbeat, and we're left squirming in discomfort as the all-too-sensitive gay communion reaches its inevitable conclusion. When Valentin finally sleeps with Molina, he does so not out of lust, which we could easily accept, but out of benevolence, which seems a bit stuffy. This paean to the powers of imagination has its starchily humanitarian side; the movie finally sinks from the weight of its own nobility.

In brief: DUŠAN MAKAVEJEV MAY BE THE last man alive to believe in sex as a revolutionary force. Alas! By the time the stars of **The Coca-Cola Kid,** Eric Roberts and Greta Scacchi, finally make it (in feathers), we have long lost interest. ▬

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REVIVAL NOTES

"...City Opera's production of that Tyrolean soufflé *Daughter of the Regiment* gets my vote as best bel canto show of the week..."

THE **New York City Opera** IS ADVERTISING its summer season at the State Theater as a "Bel Canto Festival," a bit of marketing hyperbole that at least describes much of the repertory with a fair degree of accuracy. As for the singing, I'm not so sure. A more thorough assessment of bel canto performance practice, City Opera–style, will have to wait a couple of weeks, after the company unveils its new production of Bellini's *Norma* August 9. In the meantime, here are some in-brief reactions to five revivals, bel canto and otherwise, that will be entertaining City Opera patrons between now and Labor Day.

Lucia di Lammermoor. Aside from Marsha Louis Eck's dour sets, nothing remains of Tito Capobianco's 1969 production except the order-of-appearance cast listing in the program, still arranged to reflect Capobianco's fanciful embellishments on the plot rather than the more interesting libretto Donizetti set to music. Now that Ronald Bentley's conventional restaging restores the original action, the printed program should really be brought up to date.

The evening I saw *Lucia,* the garbled cast list was a minor irritant compared to the listless and depressingly second-rate performance. It seems high time to face the disagreeable fact that neither Gianna Rolandi (Lucia) nor Barry McCauley (Edgardo) has realized the potential they showed years ago as promising young City Opera artists. Both are now seasoned professionals who should be in their prime, not singers in trouble, struggling with prematurely worn voices and a raft of technical problems. Christopher Keene, the City Opera's music director, is another sad case, a talent that has apparently gone totally sour. He conducted this *Lucia* with the harsh, brutal, joyless efficiency that has become his hallmark over the years—I'm even beginning to suspect that he hates music.

La Rondine. Puccini's unaccountably neglected score has become a City Opera hit and for obvious reasons: Here is a lovely, appealing novelty that flatters the company's ensemble strengths rather than exposing its individual weaknesses. Unlike most Puccini operas (and bel canto operas, for that matter), *La Rondine* is modestly scaled and hardly requires larger-than-life stage personalities with specialized vocal skills, the sort of singer generally in short supply at the City Opera.

True, Elizabeth Knighton's attractively sung Magda, the wavering "swallow" of the opera's title, could be even more poignant and sharply characterized, but there are now interesting shades and nuances to the soprano's interpretation of this sentimental demimondaine that were missing last season. Jon Garrison as Magda's hapless suitor, Claudette Peterson and David Eisler providing the comic relief, and the wonderfully resourceful City Opera chorus are all delightful to watch and a pleasure to hear. Beyond that, the conductor, Alessandro Siciliani, makes it perfectly clear that he is madly in love with this beguiling, exquisitely fashioned piece of kitsch.

La Cenerentola. Most of the bel canto works in the City Opera's repertory were originally designed to showcase Beverly Sills, now the company's general manager, but Rossini's *La Cenerentola* is an exception. In fact, if measured by the age of Sills, this 32-year-old production is an ancient relic, not only pre-dating the soprano's superstar career but also her long apprenticeship as a taken-for-granted house soprano—it even preceded, by two years, her 1955 City Opera debut. No matter. Despite their age, Rouben Ter-Arutunian's colorful cartoon sets still look amazingly fresh, bright, and cheery. Nor is there anything seriously amiss with the new staging by Arthur Masella, who keeps the action moving at a brisk clip. Besides, there is a fine new Cinderella—Judith Forst—and some old-timers are putting her in the same league as Frances Bible, the mezzo-soprano who virtually owned the part at the City Opera for nearly two decades.

I never saw Bible myself, but Forst brings almost everything to the role one could possibly want: an attractively textured mezzo-soprano, an agile technique, and a winningly sweet personality. It would also be pleasant to hear a bit more ebullience and sheer fizz in her singing (Forst should listen to Conchita Supervia's classic Rossini recordings), but let's not quibble about a superior performance. Unfortunately, the rest of the cast never reaches the same level, and at my performance the musical ensemble sounded rather disheveled—apparently the conductor, Alessandro Siciliani, is more comfortable with Puccini's swooning melodies than Rossini's sparkling *brio.*

The Student Prince. By the time Act III of Sigmund Romberg's confection got

SHE'S IN THE ARMY NOW: *Erie Mills (in light gown) in Donizetti's work.*

Photograph by Susan Cook/Martha Swope.

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under way, it suddenly dawned on me that I had seen this production when it was new five years ago, but had forgotten all about it—not a good sign. I enjoy these old-fashioned operettas as much as the next nostalgia buff, and I see no good reason why the City Opera's *Student Prince* should be such a ponderous bore. All the basic ingredients for success are on hand: a personable cast, pretty storybook views of old Heidelberg, and an affectionate attitude toward a charming period piece.

But then, for all its good intentions, the City Opera has never had much luck reviving Romberg, Herbert, and other light-opera composers from America's musical past. The main problem this time is excessive generosity—at least twenty minutes of tedious dialogue should be trimmed away, the second intermission omitted, and the non-essential musical reprises dispensed with (even "Golden Days" wears out its welcome the fifth time around). Elizabeth Hynes's cuddly Kathie, Jon Garrison's ardent Prince Karl, Jack Harrold's droll Lutz, and Muriel Costa-Greenspon's imposing Grand Duchess are all splendid characterizations that deserve to be seen in a more tautly edited version of this operetta evergreen.

The Daughter of the Regiment. The City Opera's revival of Donizetti's Tyrolean soufflé about a tomboy raised by the local regiment of soldiers gets my vote as the best bel canto show of the week. Can this possibly be the same disgustingly coarse and vulgar borscht-belt production that the company first staged ten years ago for Beverly Sills? No, fortunately. For one thing, Renato Capecchi has redirected the opera with genuine wit and a sensitive, restraining hand, encouraging his cast to explore the wide-eyed, innocent character of the piece with precisely the right amount of buoyant animation and well-timed gestural humor. Then, too, most of the singers are new to their roles, and this time around, Donizetti's *Daughter* is in excellent hands.

Singing with bravura and high technical polish, Erie Mills is utterly enchanting as Marie, her bright and sassy exterior not quite able to disguise the vulnerable little girl underneath. Robert Tate's rather slender vocal resources may be a bit overtaxed by Tonio's high-lying music, but the tenor's disarming puppy-dog charm and self-confidence never falter. The principal comic roles are no less effective when quietly relished by Joseph McKee (Sulpice) and Muriel Costa-Greenspon (Marquise of Berkenfield), while Joseph Rescigno's alert conducting puts every scene into a truly musical focus. No longer the disaster of ten years ago, the City Opera's *Daughter of the Regiment* has been transformed into a complete delight. ▬

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ANGEL'S FALL

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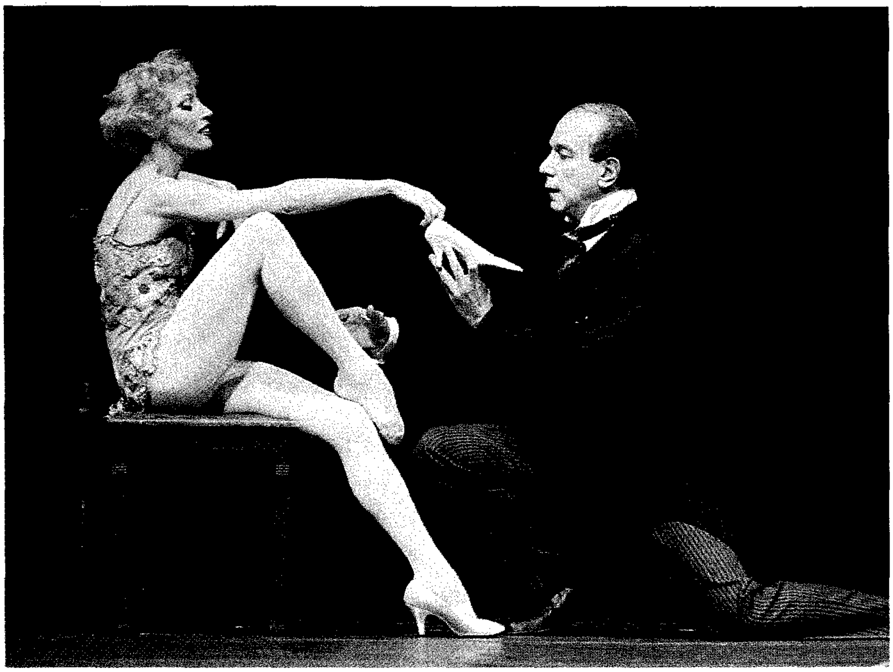


AM I BLUE: *Natalia Makarova plays the chanteuse Rosa.*

OWING TO A MISUNDERSTANDING ABOUT curtain time, I missed 35 minutes of Roland Petit's **The Blue Angel.** Since I want to be absolutely fair to the show (my lateness was entirely my mistake), I will concede that the first 35 minutes may be absolute genius; the rest, however, is *Unrat,* which, as the program carefully explains, is German for "garbage."

Back in 1949, when Roland Petit produced what may still be his biggest hit, his dance version of *Carmen,* François Mauriac published a blistering attack on Cocteau, Jean Marais, Petit, and one or two others, whom he lumped together as a bunch of perverts who defecate on masterpieces. I wonder what poor Mauriac, in his austerely Catholic heaven (though he, too, sowed a few wildish oats in his youth), has made of the far more detestable adaptations that have come along since. For example, of the *Tragédie de Carmen* of Peter Brook (whose music was arranged by Marius Constant, of whom more anon), or of the *Proust* of Roland Petit, or of any number of plays and operas manhandled by a whole brood of new directors, of whom Peter Sellars is but the latest depressing example. Yet Mauriac was on to something, and let no one say that the Nobel laureate did not do his best to nip the aberration in the bud. That's why I'm so sure he is in heaven.

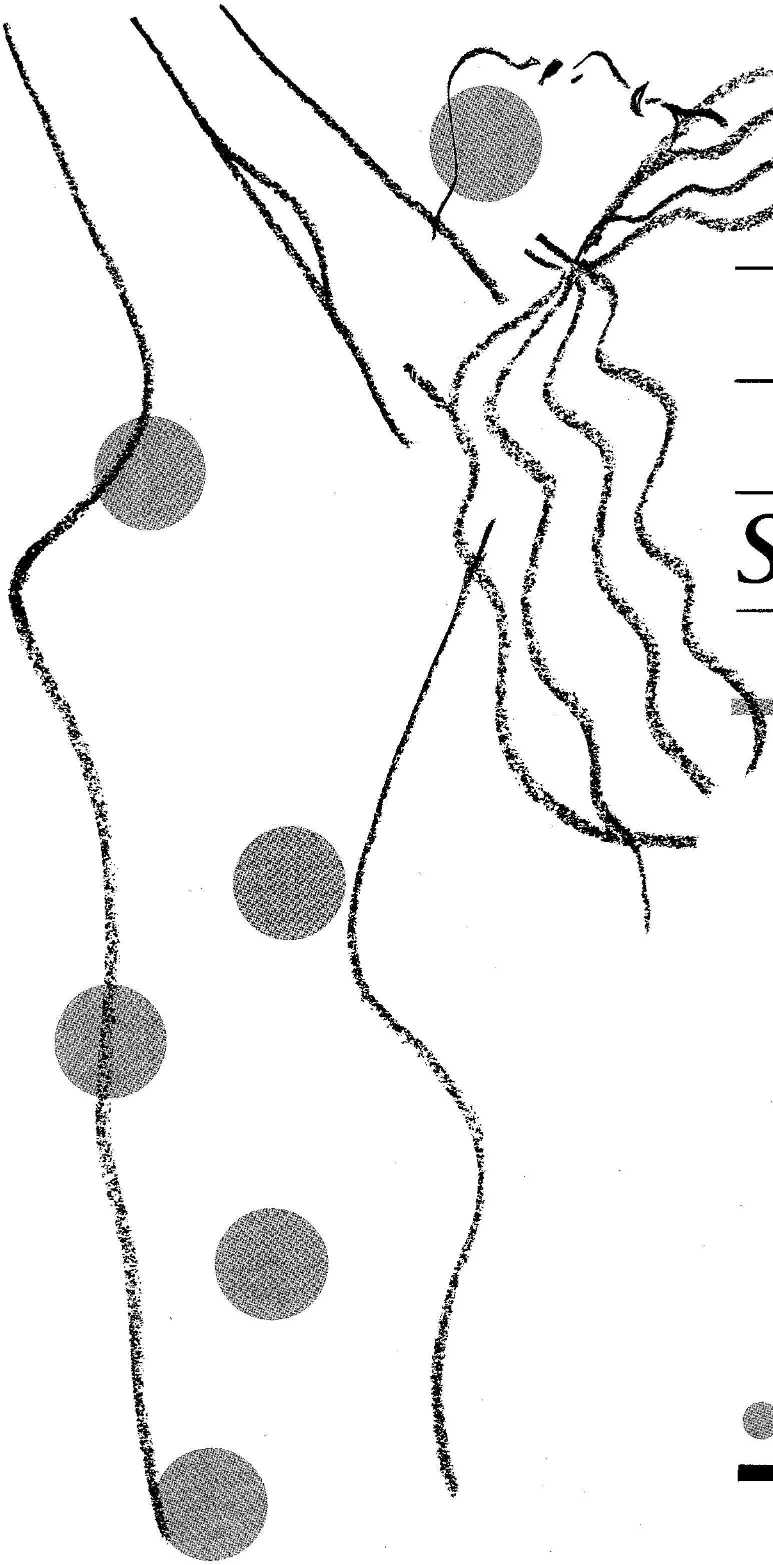
Some second-rate artists do manage to create one genuinely good work. Roland Petit will live—if he does—for one ballet, *Le Loup* (1953), which I enjoyed equally when performed by Petit's Ballets de Paris, the Royal Danish Ballet, and our own Joffrey. It has a shattering scenario by Jean Anouilh and Georges Neveux, an irresistible score by the still underrated Henri Dutilleux (try to track down the entire ballet on a discontinued Ducretet-Thomson recording, DTL 93086, or at least hear excerpts from it on the still available Angel 35932), and compelling design by Carzou. Other than that, there may be an occasional revival of Petit and Cocteau's exceedingly campy *Le Jeune homme et la mort;* the many full-length ballets based on major literary works are sure to vanish into the thin air out of which they were made.

Heinrich Mann's novel *Professor Unrat* (1905) is not exactly a masterpiece (*Der Untertan,* for instance, is a better work), but it is rather too good to be defecated on. Josef von Sternberg's 1930 film version of it, *The Blue Angel,* which considerably distorts the substance and significance of the book, is nevertheless a kind of schlock masterwork, and has among its many assets a script on which Carl Zuckmayer and Karl Vollmöller collaborated, the insidiously seductive songs of Friedrich Holländer, and the unbeatable performing trio of Jannings, Dietrich, and Albers. And, in a way, the film's downfall of a decent mediocrity is more moving than the novel's end of a tyrant. The new ballet (if that's what it is), with a libretto by the composer, Marius Constant, Petit, and Gert Reinholm, director of the Berlin Ballet, which commissioned it, actually hews closer to the novel than the movie did, but it is neither fish nor fowl, though it may boast a red herring or two.

One might have supposed that Petit, whose gift is really for the music hall, would have been in his element here (and it may be that the first scene at the Blue Angel, which I missed, captures the requisite spirit), but what I did see of the scenes in that dive is sadly lacking in identity. The novel is ensconced in the Wilhelmine period, the movie exudes the Weimar Republic, but the ballet—in story, costuming, and mentality—is a jumble of eras and locales, and can best be described as proto-*Cabaret.* We get vague equivalents of Hitler Youth, storm troopers (even if the helmets are imperial), and a hokey Berlin decadence that stops just short of Joel Grey and Liza Minnelli. But Petit allows the second act to get away from the cabaret setting altogether (loosely following the novel), with disastrous results.

Roland Petit may have realized all along, consciously or otherwise, that his forte was not ballet but show business. Although his choreographies contain a scattering or smattering of ballet steps, they always verge on the music hall, ballroom dancing, or the circus. For a great acrobatic dancer such as Jean Babilée, he could also conjure up a gymnasium. Mostly, though, he has depended on a bag of tricks and gimmicks for each new ballet—*coups de théâtre* that had their slickly show-biz impact even if they did not do Terpsichore proud. But these bags have become ever hoarier, slenderer, emptier, and by now complete depletion seems to have set in. *Carmen,* for example, managed a certain sweltering sexiness (not with Margot Fonteyn, to be

Photograph by Beatriz Schiller.



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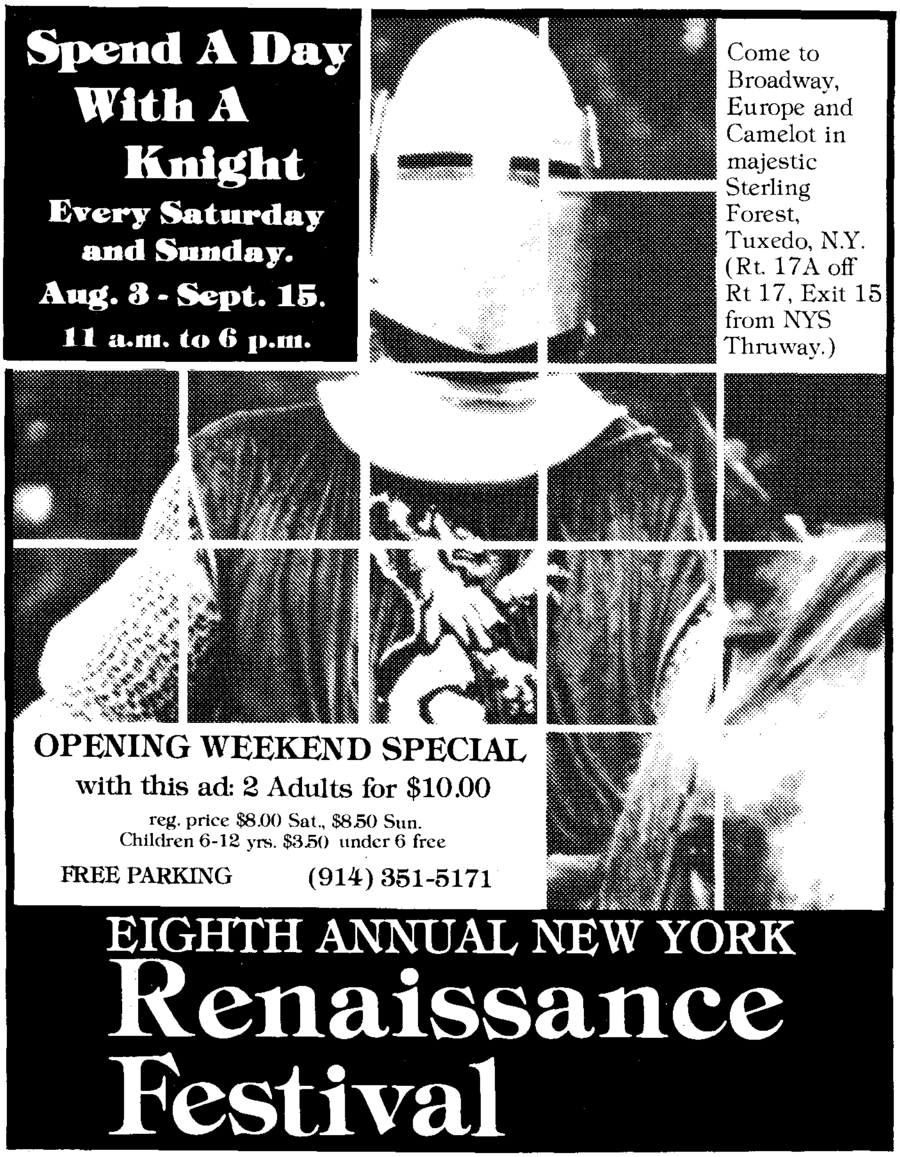

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sure, but with Zizi Jeanmaire and Moira Shearer), yet the sex in *The Blue Angel,* as in the pas de deux for the chanteuse Rosa (Natalia Makarova) and the student Lohmann (Jean-Pierre Aviotte), which is meant to smolder, could not ignite a forest in California. The subsequent cavortings of three male students to the accompaniment of the ensemble's foot-stamping and manual floor-slapping are rather more sensual.

Particularly disheartening is the inept staging of the decline of Professor Raat (Roland Petit), equally insipid choreographically, psychologically, and dramatically. In fact, the attempted strangling of Rosa, with neither Lohmann nor anyone else so much as budging to the rescue, may be an all-time high in anticlimaxes. Even more baffling is the ending, with Rosa arriving at a crowded railway station, where her husband appears to be suffering from terminal D.T.'s or Parkinson's disease, while she, carrying two suitcases à la Willy Loman (any relation to Lohmann?), takes off in a direction *away* from the trains—a sort of inverted Anna Karenina.

Constant's music is highly inconstant, plundering everything from Weill, Dessau, and Eisler to fifties electronic music, along with stabs at dance-hall Schönberg and salon Hindemith. There are also syrupy solos for violin and piano, and even bits of finger-snapping. And this pastiche is sometimes adorned with pretentiously hollow lyrics by Lou Bruder mostly on the order of "Lulu, Lala, Lola, / Alles lallt von Liebe"—allusions, no doubt, to Berg and Sternberg—and, oh, Bruder, are we ever in deep treacle!

If anyone was ever unsuited to portray a Teutonic burgher of the professorial sort, Roland Petit is it. Looking like a cross between a bistro proprietor and Norman Podhoretz, he cavorts about, evoking the wee hours of a faun, and conveys no pathos at all, despite a most persuasive tremor, in the closing scenes, from an unspecified ailment, possibly megalomania. Equally disappointing is Natalia Makarova, who portrays the voluptuous chanteuse who drives men crazy as an anorectic rodent. She can dance, of course, but even she can't do it without a choreography, which is what Petit has failed to provide. So she is left with pantomime, acting the *femme fatale,* which *she* can't provide. Jean-Pierre Aviotte goes through his routines conscientiously, but without a trace of personality.

Franca Squarciapino's costumes are suitably flashy, but unsuitably of no period whatever—or, rather, of all periods. The distinguished Josef Svoboda, who designs magnificent sets on a heroic scale, was here cut back to a mere silhouette of a city that, one notices, can be easily folded for the show to travel light. Light perhaps, but not very far. ■

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BY LEONORE FLEISCHER

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BROADWAY FEET

NAME-BRAND SHOES FOR MEN, WOMEN, and children are being reduced 50 percent here. Many come in broken sizes, but the assortment is large. For men: Florsheim shoes, were $56.95–$90, now $28.50–$45; Bally of Switzerland shoes, were $115–$195, now $57.50–$97.50; Bruno Magli shoes, were $145–$225, now $72.50–$112.50; Bass shoes, were $47.99–$69.99, now $23.99–$35; Clark's Wallabees, were $69.99, now $35; Mario Bruni shoes, were $140, now $70. For women: Evan Picone shoes, were $72–$80, now $36–$40; Evan Picone canvas shoes, were $39, now $19.50; Beene Bag shoes, were $50–$68, now $25–$34; Liz Claiborne shoes, were $66 and $68, now $33 and $34; Eclisse shoes, were $52–$68, now $26–$34; Red Cross shoes, were $38–$52, now $19–$26; Revelations shoes, were $38–$48, now $19–$24; Bass shoes, were $30–$46, now $15–$23; Zodiac shoes, were $40–$61, now $20–$30.50. For children (sizes infant 5–12, 12½–4, and 5–9): Stride Rite shoes, were $20–$42, now $10–$21; Miss Capezio shoes, were $30–$42, now $15–$21; Bass shoes, were $25–$42, now $12.50–$21; Polo by Ralph Lauren shoes, were $20–$45, now $10–$22.50. Checks accepted; no credit cards; all sales final. *Harry's Shoes, 2299 Broadway, at 83rd St. (874-2035); Mon.–Wed. and Fri. and Sat. 10 a.m.–6:45 p.m. and Thurs. till 7:45 p.m.; through 8/10.*

CONSUMER AWARE

THE FEE FOR PRIVATE-VEHICLE ADMISSION to the nearly 200 state-operated parks and recreation areas throughout New York State, including Jones Beach and Bear Mountain, as well as upstate parks, is usually $2.50–$3.50 a visit; however, by purchasing an Empire Passport sticker for $25, you will be entitled to unlimited admission. The passport is valid until December 31. You may purchase a new one in January, which will be valid for the 1986 calendar year. Passports are on sale at most parks, or you may obtain an application by calling or writing for one. Do not send money without application. *Passport, NYS Parks, Albany, N.Y. 12238 (518-474-0456).* ■

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A Complete Entertainment Guide for the Week Beginning July 31.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

1. **FILM FORUM**—Watts St. at Ave. of the Americas. 431-1590. #1—Thru Aug. 6: *Tosca's Kiss.* #2—*A Thousand Little Kisses.*

3. **ESSEX**—Grand St. nr. Essex. 982-4455. Thru Aug. 1: *E.T., the Extra-Terrestrial.* Opening Aug. 2: *Fright Night.*

4. **BLEECKER STREET CINEMAS**—At La Guardia Pl. 674-2560. #1—*The Brother From Another Planet; Stranger Than Paradise.* #2—*Desperately Seeking Susan.*

5. **WAVERLY**—Ave. of the Americas at W. 3rd St. 929-8037. #1—*Blood Simple.* #2—Thru Aug. 1: *Witness.* Opening Aug. 2: *Fright Night.*

6. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Aug. 1: *E.T., the Extra-Terrestrial.*

7. **ART**—8th St. E. of University Pl. 473-7014. *National Lampoon's European Vacation.*

8. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. July 31: *The Miracle of Morgan's Creek; The Sin of Harold Diddlebock.* Aug. 1: *The Amazing Dr. Clitterhouse; The Last Gangster.* Aug. 2–3: *Rebecca; The Spiral Staircase.* Aug. 4: *The Wizard of Oz; Singin' in the Rain.* Aug. 5: *Los Olvidados; Viridiana.* Aug. 6: *Show Boat* (1936); *Roberta.*

9. **ST. MARKS CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Program unavailable.

11. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. July 31–Aug. 1: *Revenge of the Nerds; Bachelor Party.* Aug. 2–3: *Rebecca; The Lady Vanishes* (1938). Aug. 4: *Nosferatu the Vampyre; Fitzcarraldo.* Aug. 5–6: *The Story of O; Emmanuelle.*

12. **GREENWICH PLAYHOUSE**—Greenwich Ave. at 12th St. 929-3350. #1—*St. Elmo's Fire.* #2—*Pale Rider.*

13. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1—*Goodbye New York.* #2—*The Home and the World.* #3—*The Shooting Party.* #4—Thru Aug. 1: *A Man Like Eva.* Beg. Aug. 2: *Made for Each Other.*

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—Bet. Eighth and Ninth Aves. 989-0060. #1—*The Man With One Red Shoe.* #2—*The Heavenly Kid.* #3—*Silverado.*

21. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. *The Emerald Forest.*

22. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. *Cocoon.*

23. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. *Mad Max Beyond Thunderdome.*

24. **34TH STREET EAST**—Nr. Second Ave. 683-0255. Thru Aug. 1: *St. Elmo's Fire.* Opening Aug. 2: *Fright Night.*

25. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—*Prizzi's Honor.* #2—Thru Aug. 1: *Explorers.* Opening Aug. 2: *Weird Science.* #3—*Back to the Future.*

42nd-60th Streets

30. **RKO NATIONAL TWIN**—B'way nr. 44th St. 869-0950. #1—*Prizzi's Honor.* #2—*The Emerald Forest.*

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. Thru Aug. 1: *Explorers.* Opening Aug. 2: *Weird Science.*

32. **CRITERION CENTER**—B'way nr. 45th St. 354-0900. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*A View to a Kill.* #4—*The Goonies.* #5—*Rambo: First Blood Part II.* #6—*Rambo: First Blood Part II.*

33. **LOEWS STATE**—B'way nr. 45th St. 575-5060. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

34. **EMBASSY 1**—B'way nr. 46th St. 757-2408. *The Man With One Red Shoe.*

35. **MOVIELAND**—B'way nr. 47th St. 757-8320. *The Heavenly Kid.*

36. **RKO WARNER TWIN**—B'way nr. 47th St. 315-8425. #1—Thru Aug. 1: *Pale Rider.* Opening Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*Mad Max Beyond Thunderdome.*

37. **EMBASSY 2**—B'way nr. 47th St. 730-7262. *Return to Oz.* **EMBASSY 3**—*After the Fall of New York.* **EMBASSY 4**—*Lifeforce.*

38. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1—July 31–Aug. 1: *The Mean Season; City Heat.* Aug. 2–3: *The Return of Martin Guerre; A Sunday in the Country.* Aug. 4: *One-Eyed Jacks; Shane.* Aug. 5–6: *Phantom of the Paradise; Repo Man.* #2—July 31–Aug. 1: *Stardust Memories; Interiors; Love and Death.*

39. **UNITED ARTISTS TWIN**—B'way nr. 49th St. 247-1633. #1—*Day of the Dead.* #2—Thru Aug. 1: *The Legend of Billie Jean.* Opening Aug. 2: *Fright Night.*

40. **EMBASSY 49TH STREET**—Nr. Seventh Ave. 757-7003. *Beverly Hills Cop.*

41. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. *A View to a Kill.*

42. **RADIO CITY MUSIC HALL**—Ave. of the Americas at 50th St. 757-3100. *The Black Cauldron;* "The Magical World of Disney": live stage show.

43. **ZIEGFELD**—54th St. nr. Ave. of the Americas. 765-7600. *Silverado.*

44. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. *Return to Oz; The Legend of Billie Jean.*

45. **SUTTON**—57th St. nr. Third Ave. 759-1411. *Prizzi's Honor.*

46. **FESTIVAL**—57th St. nr. Fifth Ave. 757-2715. *St. Elmo's Fire.*

47. **57TH STREET PLAYHOUSE**—W. of Ave. of the Americas. 581-7360. Thru Aug. 1: *The Shooting Party.* Opening Aug. 2: *Animals Are Beautiful People.*

48. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Janus Film Festival. July 31: *Through a Glass Darkly; Winter Light; The Silence.* Aug. 1: *Beauty and the Beast; Orpheus.* Aug. 2–3: *Murmur of the Heart; Forbidden Games.* Aug. 4: *Richard III; Enter Hamlet.* Aug. 5: *Rembrandt; Hobson's Choice.* Aug. 6: *Kanal; Ashes and Diamonds.*

49. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. *Cocoon.*

50. **PLAZA**—58th St. nr. Madison Ave. 355-3320. *The Coca-Cola Kid.*

51. **PARIS**—58th St. W. of Fifth Ave. 688-2013. *The Man With One Red Shoe.*

52. **D. W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. *E.T., the Extra-Terrestrial.*

53. **MANHATTAN**—59th St. bet. Second and Third Aves. 935-6420. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 1: *Pale Rider.* Opening Aug. 2: *Sesame Street Presents: Follow That Bird.*

54. **BARONET**—Third Ave. nr. 59th St. 355-1663. *St. Elmo's Fire.* **CORONET**—*Silverado.*

55. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. *The Emerald Forest; Double Negative.*

56. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. *Kiss of the Spider Woman.* **CINEMA II**—753-0774. *The Emerald Forest.*

61st Street and Above
East Side

60. **UA GEMINI TWIN**—Second Ave. nr. 64th St. 832-1670. #1—*Rambo: First Blood Part II.* #2—832-2720. *The Heavenly Kid.*

61. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. *Mad Max Beyond Thunderdome.*

62. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—*Back to the Future.* #2—Thru Aug. 1: *Explorers.* Opening Aug. 2: *Weird Science.*

63. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. *The Gods Must Be Crazy.*

64. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. *Wetherby.*

65. **UA EAST**—First Ave. at 85th St. 249-5100. *The Heavenly Kid.*

66. **LOEWS ORPHEUM**—86th St. nr. Third Ave. 289-4607. #1—*E.T., the Extra-Terrestrial.* #2—*Cocoon.*

67. **86TH STREET EAST**—Nr. Third Ave. 249-1144. Thru Aug. 1: *The Legend of Billie Jean.* Opening Aug. 2: *Fright Night.*

68. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—*The Man With One Red Shoe.* #2—*National Lampoon's European Vacation.*

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61st Street and Above
West Side

80. **LOEWS PARAMOUNT—B'way at 61st St.** 247-5070. *Wetherby.*

81. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—*The Home and the World.* #2—Thru Aug. 1: *A Flash of Green.* Opening Aug. 2: *Péril.* #3—*Amadeus.*

82. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—*Koyaanisqatsi.* #2—*The Purple Rose of Cairo.*

83. **REGENCY—B'way nr. 67th St.** 724-3700. 20th Century-Fox Golden Anniversary. July 30–31: *Reuben, Reuben; The Stunt Man.* Aug. 1–3: *The Razor's Edge* (1946); *Claudia.* Aug. 4–5: *Young Frankenstein; Bedazzled.* Aug. 6–7: *Ramona; Kentucky.*

84. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—*La Chèvre.* #2—*The Man With One Red Shoe.*

85. **LOEWS 84TH STREET SIX—On B'way.** 877-3600. #1—*E.T., the Extra-Terrestrial.* #2—*Cocoon.* #3—*Mad Max Beyond Thunderdome.* #4—*Back to the Future.* #5—*National Lampoon's European Vacation.* #6—*Prizzi's Honor.*

86. **THALIA—95th St. W. of B'way.** 222-3370. July 31: *Unfaithfully Yours* (1948); *Christmas in July.* Aug. 1: *Up!; Common Law Cabin.* Aug. 2: *Fitzcarraldo; The Mystery of Kaspar Hauser.* Aug. 3: *In the Realm of the Senses; Empire of Passion.* Aug. 4: *Das Boot.* Aug. 5–6: *Rock & Rule; Futuropolis.*

87. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Thru Aug. 1: *The Emerald Forest.* Opening Aug. 2: *Fright Night.*

88. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—*E.T., the Extra-Terrestrial.* #2—*The Heavenly Kid.* #3—Thru Aug. 1: *Goodbye New York.* Opening Aug. 2: *Sesame Street Presents: Follow That Bird.* #4—Thru Aug. 1: *Pale Rider.* Opening Aug. 2: *Weird Science.*

89. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—*Mad Max Beyond Thunderdome.* #2—Thru Aug. 1: *Back to the Future.* Beg. Aug. 2: *Fright Night.*

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. 496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. to 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. July 31 at 7:30: *Harry and Tonto* (1974) by Paul Mazursky, with Art Carney.

FILMS CHARAS—350 E. 10th St., bet. Aves. B and C. 982-0627. Adm. $2; members $1. Aug. 6 at 8: Films by Jane and Andy Aaron; filmmakers present.

FRENCH INSTITUTE—At Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. July 31 at 1, 4:15 & 7:30: *Le chaud lapin* (1974) by Pascal Thomas.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. Jewish Humor on TV. Aug. 4 at 12:30, 1:30 & 2:30: "Rhoda's Wedding," from *Rhoda* (1974). Aug. 6 at 7:30: "All in the Family: Situation Comedies"; critic Joel Siegel, guest.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. 879-5500. Adm. $4. Ernest Hemingway: July 31 at 8: *The Sun Also Rises* (1957) by Henry King. Ida Lupino: Aug. 1 at 8: *Ladies in Retirement* (1941) by Charles Vidor.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Highlights From the Collection: Tue.–Sat. at 12:30, 2:05 & 3:45, Tue. at 5:30: July 30–Aug. 3: Episodes from *Dobie Gillis* (1963), *The Patty Duke Show* (1965), and *Gidget* (1965); Aug. 6–10: Premiere of *Monty Python's Flying Circus* (1974) and highlights of *The Great American Dream Machine* (1972). Thru Sept. 26, Tue.–Sat. 12 noon–8: Discovery: Rare *Honeymooners.*

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. Video: Thru Sept. 3: Spatial Relationships in Video. Films: Titus Theater 1: British Film: The Literary Tradition: Book and Stage. Aug. 1 at 2:30: *Under Milk Wood* (1971) by Andrew Sinclair; at 6: *The Tempest* (1979) by Derek Jarman. Aug. 2 at 2:30: *A Clockwork Orange* (1971) by Stanley Kubrick; at 6: *Alfie* (1966) by Lewis Gilbert. Aug. 3 at 2:30: *The Turn of the Tide* (1935) by Norman Walker; at 5: (See Aug. 2 at 2:30). Aug. 4 at 2: (See Aug. 2 at 6); at 5: (See Aug. 1 at 2:30). Aug. 5 at 2:30: (See Aug. 1 at 6); at 6: (See Aug. 3 at 2:30). Aug. 6 at 2:30: *Stevie* (1978) by Robert Enders, with Glenda Jackson; at 6: *1984* (1984) by Michael Radford. Titus Theater 2 is closed for the month of August.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. July 31 at 8 & 10:15: *Coup de Torchon* (France, 1981) by Bertrand Tavernier. Aug. 1 & 4 at 8 & 10, Aug. 2–3 at 8 & 10:15: *Lily in Love* (1984) by Karoly Makk. Aug. 5 at 8 : *Kwaidan* (Japan, 1964) by Masaki Kobayashi. Aug. 6 at 8 & 9:45: *Dr. Strangelove* (1964) by Stanley Kubrick.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Aug. 6 at 2:30: *Floorwalker* (1916) and *Modern Times* (1936), by and with Charlie Chaplin.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Aug. 8: Liz: The Films of Elizabeth Taylor. July 30–Aug. 1 at 7:30: *X, Y & Zee* (1971) by Brian G. Hutton, and *Ash Wednesday* (1973) by Larry Peerce. Aug. 2–4 at 4: *The Driver's Seat* (1974) by Giuseppe Patroni-Griffi, and *The Mirror Crack'd* (1980) by Guy Hamilton; at 8: *Boom!* (1968) by Joseph Losey, and *Suddenly, Last Summer* (1959) by Joseph L. Mankiewicz. Aug. 6–8 at 7:30: *Cleopatra* (1963) by Joseph L. Mankiewicz. Free, thru Aug. 4: Fri.–Sun. at 2: *Jean-Louis Barrault, a Man of the Theatre* (1984) and *The Body Speaks* (1981) by Muriel Balash.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES, 75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. In the Shadow of the Bomb: Aug. 2 at 8, Aug. 4 at 2:30: *Crossroads* (1976) and *Report* (1967) by Bruce Conner.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—*Back to the Future.* #2—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #3—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Weird Science.*

101. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. *Day of the Dead.*

102. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—*The Heavenly Kid.* #2—*After the Fall of New York.*

103. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

104. **DALE—W. 231st St. at B'way.** 884-5300. #1—*Prizzi's Honor.* #2—*E.T., the Extra-Terrestrial.*

106. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #3—*The Heavenly Kid.* #4—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.*

108. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Weird Science.* #2—*Mad Max Beyond Thunderdome.*

111. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—*Back to the Future.* #2—*Silverado.* #3—*E.T., the Extra-Terrestrial.* #4—*National Lampoon's European Vacation.* #5—*The Man With One Red Shoe.*

114. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—*Silverado.* #2—*Mad Max Beyond Thunderdome.* #3—*The Heavenly Kid.* #4—*Back to the Future.* #5—*Day of the Dead.* #6—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.* #7—*Cocoon.* #8—*Rambo: First Blood Part II.* #9—*The Goonies.* #10—*E.T., the Extra-Terrestrial.* #11—*National Lampoon's European Vacation.*

Brooklyn

(Area Code 718)

200. **BAY RIDGE—ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—Thru Aug. 1: *After the Fall of New*

York. Beg. Aug. 2: *Fright Night.* #2—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Weird Science.*

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*The Heavenly Kid.* #4—*Mad Max Beyond Thunderdome.* #5—Thru Aug. 1: *The Goonies.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

202. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—Thru Aug. 1: *Pale Rider.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*The Heavenly Kid.*

203. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2: *Weird Science.* #2—*Back to the Future.* #3—*E.T., the Extra-Terrestrial.*

204. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—*National Lampoon's European Vacation.* #4—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.*

206. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—*The Heavenly Kid.* #4—*E.T., the Extra-Terrestrial.* #5—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Fright Night.* #6—Thru Aug. 1: *After the Fall of New York.* Beg. Aug. 2: *Weird Science.*

207. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—Thru Aug. 1: *Prizzi's Honor.* #2—Thru Aug. 1: *The Man With One Red Shoe.*

208. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Aug. 1: *Silverado; Just One of the Guys.* Beg. Aug. 2: *Fright Night.* #2—*Cocoon.* #3—*E.T., the Extra-Terrestrial.*

209. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—*National Lampoon's European Vacation.* #2—*Cocoon.*

213. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.*

214. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—*Prizzi's Honor.* #2—*The Man With One Red Shoe.* #3—*Rambo: First Blood Part II.* #4—*Mad Max Beyond Thunderdome.*

215. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2: *Pale Rider.*

216. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. #1 & 2—*Rambo: First Blood Part II.*

217. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—*Cocoon.* #2—*National Lampoon's European Vacation.* #3—*Pale Rider; The Legend of Billie Jean.* #4—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #5—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.*

218. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. *E.T., the Extra-Terrestrial.*

219. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Aug. 1: *Silverado.* #2—*Back to the Future.*

220. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Thru Aug. 1: *Rambo: First Blood Part II; After the Fall of New York.* Beg. Aug. 2: *Fright Night.* #2—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Weird Science.* #3—*Back to the Future.* #4—Thru Aug. 1: *Mad Max Beyond Thunderdome.* #5—*E.T., the Extra-Terrestrial.*

221. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Fright Night.* #2—Thru Aug. 1: *After the Fall of New York.*

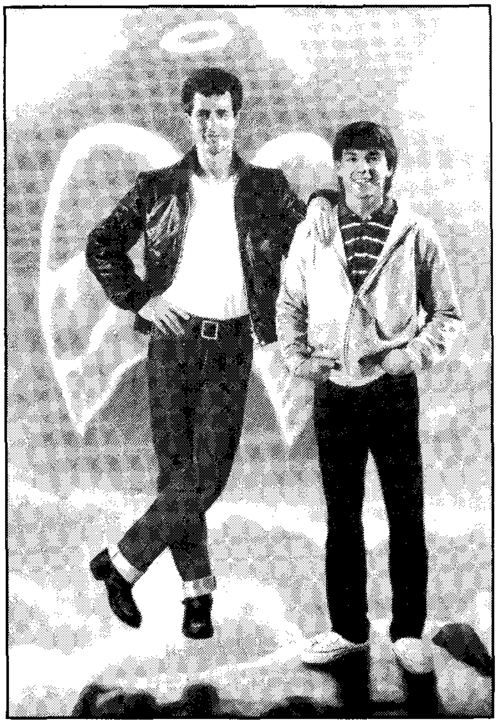
Queens

(Area Code 718)

300. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—Thru Aug. 1: *Cocoon.* Beg. Aug. 2: *Fright Night.* #2—*The Heavenly Kid.* #3—*Mad Max Beyond Thunderdome.* #4—*National Lampoon's European Vacation.*

301. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—*E.T., the Extra-Terrestrial.* #2—*Mad Max Beyond Thunderdome.*

302. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-7711. #1—*Back to the Future.* #2—*Cocoon.* #3—*Silverado.* #4—*National Lampoon's European Vacation.*



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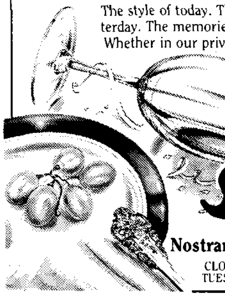

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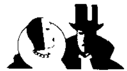

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MOVIES

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. *Rambo: First Blood Part II; The Evil That Men Do.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Back to the Future.* #2—*Cocoon.* #3—Thru Aug. 1: *Cocoon.* Beg. Aug. 2: *Weird Science.* #4—*The Gods Must Be Crazy.* #5—*The Man With One Red Shoe.* #6—Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #7—*The Heavenly Kid.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*Back to the Future.* #2—*The Emerald Forest.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*E.T., the Extra-Terrestrial.* #2—*Prizzi's Honor.* #3—*The Man With One Red Shoe.* #4—*The Heavenly Kid.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Back to the Future.* #2—*Cocoon.* #3—*National Lampoon's European Vacation.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*E.T., the Extra-Terrestrial.* #3—*Mad Max Beyond Thunderdome.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Day of the Dead.* #2—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.* #3—*The Heavenly Kid.* #4—*The Legend of Billie Jean; Return to Oz.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Silverado.* #2—*Back to the Future.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Gods Must Be Crazy.* #2—*The Emerald Forest.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 1: *St. Elmo's Fire; Return to Oz.* Beg. Aug. 2: *Fright Night.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *E.T., the Extra-Terrestrial.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Cocoon.* #2—*Rambo: First Blood Part II.* #3—*National Lampoon's European Vacation.* #4—*Silverado.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*St. Elmo's Fire.* #3—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.* #4—*Back to the Future.* #5—*The Heavenly Kid.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Rambo: First Blood Part II.* #2—*National Lampoon's European Vacation.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*The Heavenly Kid; Return to Oz.* #2—*Back to the Future.* #3—Thru Aug. 1: *Silverado; After the Fall of New York.* Beg. Aug. 2: *Weird Science.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Aug. 1: *Mad Max Beyond Thunderdome.* #2—Thru Aug. 1: *Rambo: First Blood Part II.* #3—*E.T., the Extra-Terrestrial.*

322. KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr. 268-3636. #1—Thru Aug. 1: *Day of the Dead.* Beg. Aug. 2: *Pale Rider.* #2—Thru Aug. 1: *Fletch; A View to a Kill.* Beg. Aug. 2 (tent.): *Prizzi's Honor.*

324. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Mad Max Beyond Thunderdome.* #2—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2 (tent.): *Weird Science.*

325. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Program unavailable.

326. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*D.A.R.Y.L.* #2—*Brewster's Millions.* #3—*Lifeforce.*

328. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Fright Night.*

329. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*Silverado.* #2—*Back to the Future.*

330. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Back to the Future.* #2—*Cocoon.*

331. WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St. 296-2325. Thru Aug. 1: *Game of Death; Hands of Lightning.*

Staten Island

(Area Code 718)

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Aug. 1: *E.T., the Extra-Terrestrial.* #2—Thru Aug. 1: *Return to Oz.*

401. NEW DORP—HYLAN—351-6601. #1—Thru Aug. 1: *Silverado.* #2—*National Lampoon's European Vacation.*

402. NEW DORP—LANE—351-2110. *The Heavenly Kid.*

403. NEW DORP—RAE—979-0444. #1—*Rambo: First Blood Part II.* #2—*Mad Max Beyond Thunderdome.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*The Man With One Red Shoe.* #2—*E.T., the Extra-Terrestrial.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Cocoon.* #2—*National Lampoon's European Vacation.*

406. NEW SPRINGVILLE—RKO RICHMOND—761-3103. *Back to the Future.*

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—*The Heavenly Kid.* #2—Thru Aug. 1: *St. Elmo's Fire; Silverado.* Beg. Aug. 2: *Fright Night.*

501. BALDWIN—RKO—223-9230. *Prizzi's Honor.*

502. BELLEROSE—RKO—775-1351. July 31–Aug. 6: *Fletch.*

504. BELLMORE—THE MOVIES—783-7200. Thru Aug. 1: *Brewster's Millions; Rustlers' Rhapsody.* Beg. Aug. 2: *Pale Rider; City Heat.*

506. EAST MEADOW—FLICK—794-8008. #1—*The Gods Must Be Crazy.* #2—*The Goonies.* #3—*National Lampoon's European Vacation.* #4—*St. Elmo's Fire.*

507. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Silverado.* #2—*The Heavenly Kid.* #3—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Fright Night.* #4—*Cocoon.*

509. FLORAL PARK—RKO FLORAL—352-2280. *National Lampoon's European Vacation.*

510. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Cocoon.* #2—*Back to the Future.* #3—*E.T., the Extra-Terrestrial.* #4—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

511. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*National Lampoon's European Vacation.* #2—*Prizzi's Honor.* #3—*Mad Max Beyond Thunderdome.*

512. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Silverado.*

513. GREAT NECK—SQUIRE—466-2020. #1—*Cocoon.* #2—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #3—*The Legend of Billie Jean.*

514. HEWLETT—RKO—791-6768. July 31–Aug. 6: *Fletch.*

515. HICKSVILLE—HICKSVILLE—931-0749. #1—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #2—*The Heavenly Kid.*

516. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—Thru Aug. 1: *Silverado.* #3—Thru Aug. 1: *The Man With One Red Shoe.* #4—*National Lampoon's European Vacation.* #5—*E.T., the Extra-Terrestrial.* #6—*Prizzi's Honor.*

517. **LAWRENCE—RKO**—371-0203. #1—*Silverado.* #2—*E.T., the Extra-Terrestrial.* #3—*The Man With One Red Shoe.*

518. **LEVITTOWN—LEVITTOWN**—731-0516. #1—Thru Aug. 1: *Brewster's Millions.* Beg. Aug. 2: *Pale Rider.* #2—Thru Aug. 1: *Fletch.* Beg. Aug. 2 (tent.): *Day of the Dead.*

519. **LEVITTOWN—LOEWS NASSAU**—731-5400. #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Weird Science.* #3—*Prizzi's Honor.* #4—*Back to the Future.* #5—*Rambo: First Blood Part II.* #6—Thru Aug. 1: *The Legend of Billie Jean.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

520. **LONG BEACH—PARK AVENUE**—432-0576. *Prizzi's Honor.*

521. **LYNBROOK—LYNBROOK**—593-1033. #1—*Cocoon.* #2—*The Heavenly Kid.* #3—*St. Elmo's Fire.* #4—Thru Aug. 1: *Day of the Dead.* Beg. Aug. 2: *Fright Night.*

522. **LYNBROOK—STUDIO ONE**—599-1444. *The Gods Must Be Crazy.*

523. **MALVERNE—TWIN**—599-6966. #1—Thru Aug. 1: *Brewster's Millions.* Beg. Aug. 2: *Pale Rider.* #2—Thru Aug. 1: *Fletch.* Beg. Aug. 2 (tent.): *Prizzi's Honor.*

524. **MANHASSET—MANHASSET**—627-7887. #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.* #2—*Prizzi's Honor.* #3—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Weird Science.*

525. **MANHASSET—RKO CINEMA**—627-1300. Program unavailable.

526. **MASSAPEQUA—PEQUA**—799-6464. *National Lampoon's European Vacation.*

527. **MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—795-2244. #1—*The Man With One Red Shoe.* #2—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #3—*The Heavenly Kid.* #4—*Mad Max Beyond Thunderdome.* #5—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Weird Science.* #6—*Back to the Future.* #7—*Rambo: First Blood Part II.* #8—Thru Aug. 1: *The Goonies; The Legend of Billie Jean.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #9—*Day of the Dead.*

529. **MERRICK—TWIN**—546-1270. #1—*E.T., the Extra-Terrestrial.* #2—*Back to the Future.*

530. **NEW HYDE PARK—HERRICKS**—747-0555. #1—*The Heavenly Kid.* #2—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.*

531. **OCEANSIDE—OCEANSIDE**—536-7565. #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Pale Rider.* #2—Thru Aug. 1: *Rambo: First Blood Part II.*

532. **OLD BETHPAGE—CINE CAPRI**—752-1610. Thru Aug. 1: *Fletch.* Beg. Aug. 2: *Pale Rider.*

533. **PLAINVIEW—OLD COUNTRY**—931-4242. #1—Thru Aug. 1: *Silverado; The Emerald Forest.* #2—*The Heavenly Kid.*

534. **PLAINVIEW—RKO MORTON VILLAGE**—938-2323. *National Lampoon's European Vacation.*

535. **PLAINVIEW—RKO TWIN**—931-1333. #1—Beg. July 31: *The Emerald Forest.* #2—*The Man With One Red Shoe.*

536. **PORT WASHINGTON—MOVIES**—944-6200. #1—*The Heavenly Kid.* #2—*The Gods Must Be Crazy.* #3—*Back to the Future.*

538. **ROCKVILLE CENTRE—RKO FANTASY**—764-8000. *Back to the Future.*

539. **ROCKVILLE CENTRE—RKO TWIN**—678-3121. #1—*Mad Max Beyond Thunderdome.* #2—*National Lampoon's European Vacation.*

540. **ROSLYN—ROSLYN**—621-8488. #1—*Silverado.* #2—*E.T., the Extra-Terrestrial.*

541. **SYOSSET—SYOSSET**—921-5810. #1—Thru Aug. 1: *The Goonies.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*Mad Max Beyond Thunderdome.* #3—*Cocoon.*

542. **SYOSSET—UA CINEMA 150**—364-0700. *The Black Cauldron.*

543. **VALLEY STREAM—RKO GREEN ACRES**—561-2100. #1—*Rambo: First Blood Part II.* #2—*Prizzi's Honor.* #3—*Cocoon.*

544. **VALLEY STREAM—SUNRISE**—825-5700. #1—*Silverado.* #2—*Mad Max Beyond Thunderdome.* #3—*The Heavenly Kid.* #4—*Day of the Dead.* #5—*Back to the Future.* #6—*The Black Cauldron.* #7—*E.T., the Extra-Terrestrial.* #8—*Pale Rider.* #9—*The Man With One Red Shoe.* #10—*National Lampoon's European Vacation.* #11—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #12—*The Goonies.*

545. **WANTAGH—RKO**—781-6969. *Cocoon.*

546. **WESTBURY—DRIVE-IN**—334-3400. #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Fright Night.*

547. **WESTBURY—WESTBURY**—333-1911. #1—Thru Aug. 1: *Witness.* #2—Thru Aug. 1: *Fletch.*

Suffolk County

600. **BABYLON—BABYLON**—669-3399. #1—*The Heavenly Kid.* #2—Thru Aug. 1: *Cocoon.* Beg. Aug. 2: *Fright Night.* #3—*National Lampoon's European Vacation.*

601. **BABYLON—RKO**—669-0700. #1—*The Man With One Red Shoe.* #2—*Silverado.*

602. **BABYLON—SOUTH BAY**—587-7676. #1—*Back to the Future.* #2—*After the Fall of New York.* #3—*The Goonies.*

603. **BAY SHORE—CINEMA**—665-1722. *The Black Cauldron.*

604. **BAY SHORE—LOEWS SOUTH SHORE MALL**—666-4000. #1—*E.T., the Extra-Terrestrial.* #2—*Mad Max Beyond Thunderdome.*

605. **BAY SHORE—SUNRISE DRIVE-IN**—665-1111. #1—Thru Aug. 1: *Back to the Future.* Beg. Aug. 2: *Fright Night.* #2—*National Lampoon's European Vacation.*

606. **BRENTWOOD—BRENTWOOD**—273-3900. Thru Aug. 1: *Lifeforce.* Beg. Aug. 2: *Pale Rider.*

607. **CENTER MORICHES—CENTER**—878-2100. Thru Aug. 1: *Red Sonja.*

608. **COMMACK—DRIVE-IN**—499-2900. Thru Aug. 1: *Back to the Future.* Beg. Aug. 2: *Weird Science.*

609. **COMMACK—MULTIPLEX**—462-6953. #1—*Mad Max Beyond Thunderdome.* #2—*The Black Cauldron.* #3—*Back to the Future.* #4—*E.T., the Extra-Terrestrial.* #5—*Prizzi's Honor.* #6—*Rambo: First Blood Part II.* #7—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #8—*National Lampoon's European Vacation.* #9—*The Heavenly Kid.* #10—*The Man With One Red Shoe.*

610. **COMMACK—RKO**—499-4545. #1—*Cocoon.* #2—*Silverado.*

611. **CORAM—PINE**—698-6442. #1—*Cocoon.* #2—*Back to the Future.* #3—*St. Elmo's Fire.* #4—*E.T., the Extra-Terrestrial.*

612. **CORAM—THE MOVIES AT CORAM**—732-6200. #1—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*Back to the Future.* #3—*National Lampoon's European Vacation.* #4—*The Black Cauldron.* #5—*The Man With One Red Shoe.* #6—Thru Aug. 1: *The Goonies.* Beg. Aug. 2: *Weird Science.* #7—*Cocoon.* #8—*The Heavenly Kid.*

613. **EAST HAMPTON—CINEMAS**—324-0448. #1—*National Lampoon's European Vacation.* #2—*The Black Cauldron.* #3—*The Man With One Red Shoe.* #4—*Cocoon.* #5—*Mad Max Beyond Thunderdome.*

615. **ELWOOD—ELWOOD**—499-7800. #1—*E.T., the Extra-Terrestrial.* #2—*Back to the Future.*

616. **FARMINGVILLE—COLLEGE PLAZA**—698-2200. #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 1: *Day of the Dead.* Beg. Aug. 2: *Fright Night.*

617. **FIRE ISLAND—COMMUNITY**—583-5184. July 31–Aug. 1: *Code of Silence.* Aug. 5–6: *Under the Volcano.*

618. **GREENPORT—GREENPORT**—477-0500. Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Prizzi's Honor.*

619. **HUNTINGTON—RKO SHORE**—421-5200. #1—*Mad Max Beyond Thunderdome.* #2—*National Lampoon's European Vacation.* #3—*Silverado.* #4—*The Man With One Red Shoe.*

620. **HUNTINGTON—RKO WHITMAN**—423-1300. *Back to the Future.*

621. **HUNTINGTON—RKO YORK**—421-3911. *E.T., the Extra-Terrestrial.*

622. **ISLIP—ISLIP**—581-5200. #1—*Back to the Future.* #2—*Silverado.* #3—*National Lampoon's European Vacation.*

623. **LAKE GROVE—RKO SMITH HAVEN MALL**—724-9550. *Cocoon.*

624. **LAKE RONKONKOMA—LAKESIDE**—981-7100. Program unavailable.

625. **LINDENHURST—LINDENHURST**—888-5400. Thru Aug. 1: *Perfect; Return to Oz.* Beg. Aug. 2: *Pale Rider.*

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626. **MATTITUCK—MATTITUCK—298-4405.** #1—*Back to the Future.* #2—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.* #3—*Mad Max Beyond Thunderdome.* #4—*E.T., the Extra-Terrestrial.* #5—*National Lampoon's European Vacation.*

627. **MONTAUK—THE MOVIES—668-2393.** Thru Aug. 1: *Pale Rider.*

628. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118.** *The Man With One Red Shoe.* **OUTDOOR**—*Mad Max Beyond Thunderdome.*

629. **NORTHPORT—NORTHPORT—261-8600.** Thru Aug. 1: *Lifeforce; Return to Oz.* Beg. Aug. 2: *Pale Rider.*

630. **OAKDALE—OAKDALE—589-8118.** Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Pale Rider.*

631. **PATCHOGUE—TRIPLEX—475-0601.** #1—*Mad Max Beyond Thunderdome.* #2—*Cocoon.* #3—Thru Aug. 1: *Rambo: First Blood Part II.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

632. **PATCHOGUE—RKO PLAZA—475-5225.** #1—*Silverado.* #2—*Back to the Future.*

633. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200.** *National Lampoon's European Vacation.* **OUTDOOR**—Thru Aug. 1: *Day of the Dead.* Beg. Aug. 2: *Fright Night.*

634. **PATCHOGUE—SUNWAVE—475-7766.** #1—*The Man With One Red Shoe.* #2—*The Heavenly Kid.*

635. **PORT JEFFERSON—MINI EAST—928-6555.** Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Weird Science.* **WEST**—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Fright Night.*

636. **PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200.** July 31–Aug. 6: *Fletch.*

637. **RIVERHEAD—SUFFOLK—727-3133.** Thru Aug. 1: *Cocoon.*

638. **SAG HARBOR—SAG HARBOR—725-0010.** Thru Aug. 1: *1918.* Beg. Aug. 2: *The Hit.*

639. **SAYVILLE—SAYVILLE—589-0232.** #1—*E.T., the Extra-Terrestrial.* #2—*Back to the Future.* #3—Thru Aug. 1: *The Goonies.* Beg. Aug. 2: *Fright Night.*

640. **SHIRLEY—DRIVE-IN—281-5444.** Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Back to the Future.*

641. **SHIRLEY—TWIN—281-4466.** #1—Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2: *Pale Rider.* #2—Thru Aug. 1: *Return to Oz.* Beg. Aug. 2 (tent.): *Sesame Street Presents: Follow That Bird.*

642. **SMITHTOWN—SMITHTOWN—265-1551.** Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

643. **SOUTHAMPTON—SOUTHAMPTON—283-1300.** #1—*Back to the Future.* #2—Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2: *Fright Night.* #3—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Weird Science.*

644. **STONY BROOK—LOEWS—751-2300.** #1—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Weird Science.* #2—*Back to the Future.* #3—*E.T., the Extra-Terrestrial.*

645. **WEST ISLIP—TWIN—669-2626.** #1—Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2 (tent.): *Sesame Street Presents: Follow That Bird.* #2—*St. Elmo's Fire.*

646. **WESTHAMPTON—HAMPTON ARTS—288-2600.** #1—*E.T., the Extra-Terrestrial.* #2—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.*

647. **WESTHAMPTON—WESTHAMPTON—288-1500.** *The Heavenly Kid.*

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300.** #1—*Back to the Future.* #2—*Prizzi's Honor.*

701. **BEDFORD VILLAGE—CINEMA 22—234-9577.** Thru Aug. 1: *The Emerald Forest.*

702. **BRONXVILLE—BRONXVILLE—961-4030.** #1—*Silverado.* #2—*National Lampoon's European Vacation.* #3—Thru Aug. 1: *Pale Rider.* Beg. Aug. 2: *Weird Science.*

703. **GREENBURGH—CINEMA 100—946-4680.** #1—Thru Aug. 1: *St. Elmo's Fire.* #2—*The Heavenly Kid.*

705. **HARTSDALE—CINEMA—428-2200.** #1—*Back to the Future.* #2—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Weird Science.* #3—*E.T., the Extra-Terrestrial.* #4—*Mad Max Beyond Thunderdome.*

706. **LARCHMONT—PLAYHOUSE—834-3001.** *Silverado.*

707. **MAMARONECK—PLAYHOUSE—698-2200.** #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*The Heavenly Kid.* #4—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Fright Night.*

708. **MOUNT KISCO—MOUNT KISCO—666-6900.** #1—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.* #2—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Weird Science.*

709. **MOUNT VERNON—PARKWAY—664-3311.** *The Heavenly Kid.*

710. **NEW ROCHELLE—RKO PROCTORS—632-1100.** #1—Thru Aug. 1: *After the Fall of New York.* Beg. Aug. 2: *Fright Night.* #2—*Cocoon.* #3—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Prizzi's Honor.* #4—*National Lampoon's European Vacation.* #5—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #6—*Back to the Future.* #7—*Mad Max Beyond Thunderdome.*

711. **NEW ROCHELLE—TOWN—632-4000.** *E.T., the Extra-Terrestrial.*

712. **OSSINING—ARCADIAN—941-5200.** #1—*National Lampoon's European Vacation.* #2—*Back to the Future.* #3—Thru Aug. 1: *Cocoon.*

713. **PEEKSKILL—BEACH—737-6262.** #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.* #3—*National Lampoon's European Vacation.* #4—*Cocoon.*

714. **PEEKSKILL—WESTCHESTER MALL—528-8822.** #1—*The Black Cauldron.* #2—Thru Aug. 1: *Silverado.* #3—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Weird Science.* #4—Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

715. **PELHAM—PICTURE HOUSE—738-3160.** Thru Aug. 1: *Rambo: First Blood Part II.*

716. **PLEASANTVILLE—ROME—769-0720.** #1—Thru Aug. 1: *Prizzi's Honor.* #2—*E.T., the Extra-Terrestrial.*

717. **RYE—RYE RIDGE—939-8177.** #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

718. **SCARSDALE—FINE ARTS—723-6699.** *The Gods Must Be Crazy.*

719. **SCARSDALE—PLAZA—725-0078.** Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Pale Rider.*

720. **WHITE PLAINS—GALLERIA—997-8198.** #1—*National Lampoon's European Vacation.* #2—Thru Aug. 1: *Cocoon.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

721. **WHITE PLAINS—UA CINEMA—946-2820.** Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.*

722. **YONKERS—CENTRAL PLAZA—793-3232.** #1—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #2—*Prizzi's Honor.* #3—*The Black Cauldron.* #4—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

723. **YONKERS—MOVIELAND—793-0002.** #1—*Back to the Future.* #2—*Cocoon.* #3—*Mad Max Beyond Thunderdome.* #4—*E.T., the Extra-Terrestrial.*

724. **YONKERS—PARK HILL—969-4477.** #1—*Rambo: First Blood Part II.* #2—*After the Fall of New York.* #3—*The Goonies.*

725. **YORKTOWN HEIGHTS—TRIANGLE—245-7555.** #1—*The Heavenly Kid.* #2—*St. Elmo's Fire.*

Rockland County

750. **BLAUVELT—NYACK DRIVE-IN—358-1844.** Thru Aug. 1: *Silverado; Starman.* Beg. Aug. 2: *Fright Night.*

751. **MONSEY—ROCKLAND DRIVE-IN—356-4040.** Thru Aug. 1: *The Heavenly Kid.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

752. **NANUET—MALL—623-6336.** Program unavailable.

753. **NANUET—ROUTE 59—623-3355.** *The Black Cauldron.*

754. **NANUET—RKO MOVIES—623-0211.** #1—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.* #2—*Rambo: First Blood Part II.* #3—*National Lampoon's European Vacation.* #4—*Pale Rider; The Legend of Billie Jean.* #5—*Back to the Future.*

755. **NEW CITY—TOWN—634-5100.** #1—*Cocoon.* #2—*Silverado.*

756. **NEW CITY—UA CINEMA 304—634-8200.** #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.* #2—*Mad Max Beyond Thunderdome.*

757. **NYACK—CINEMA EAST—358-6631.** *Prizzi's Honor.*

758. **ORANGEBURG—303 DRIVE-IN—359-2021.** *National Lampoon's European Vacation; Cannonball Run II.*

759. **PEARL RIVER—CENTRAL—735-2530.** *The Heavenly Kid.*

760. **PEARL RIVER—PEARL RIVER—735-6500.** *Cocoon.*

761. **SPRING VALLEY—CINEMA 45—352-1445.** *The Gods Must Be Crazy.*

762. **SPRING VALLEY—PIX—425-6902.** #1—*Prizzi's Honor.* #2—*Back to the Future.*

763. **STONY POINT—9 W CINEMA—942-0303.** Thru Aug. 1: *The Heavenly Kid.* Beg. Aug. 2: *Pale Rider.*

764. **SUFFERN—LAFAYETTE—357-6030.** Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

765. **WEST HAVERSTRAW—PLAZA—947-2220.** *Back to the Future.*

Connecticut

(Area Code 203)
Fairfield County

800. **BROOKFIELD—FINE ARTS—775-0070.** #1—*Back to the Future.* #2—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Weird Science.*

801. **DANBURY—CINE—743-2200.** #1—*Cocoon.* #2—*St. Elmo's Fire.* #3—*The Gods Must Be Crazy.*

802. **DANBURY—CINEMA—748-2923.** #1—*Mad Max Beyond Thunderdome.* #2—*National Lampoon's European Vacation.*

803. **DANBURY—PALACE—748-7496.** #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.* #2—*The Heavenly Kid.* #3—*Silverado.*

804. **DARIEN—PLAYHOUSE—655-0100.** *Back to the Future.*

805. **FAIRFIELD—COMMUNITY—255-6555.** #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.*

806. **FAIRFIELD—COUNTY—334-1411.** Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Weird Science.*

807. **GREENWICH—CINEMA—869-6030.** #1—*Back to the Future.* #2—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Weird Science.*

808. **GREENWICH—PLAZA—869-4030.** #1—*St. Elmo's Fire.* #2—*Prizzi's Honor.* #3—*The Gods Must Be Crazy.*

809. **NEW CANAAN—PLAYHOUSE—966-0600.** *National Lampoon's European Vacation.*

810. **NORWALK—CINEMA—838-4504.** #1—*The Heavenly Kid.* #2—*E.T., the Extra-Terrestrial.*

811. **NORWALK—NORWALK—866-9202.** Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Fright Night.*

812. **SOUTH NORWALK—SONO—866-9202.** July 31–Aug. 2: *The Ballad of Narayama; Stop Making Sense.* Aug. 3–6: *Camila.*

813. **SPRINGDALE—STATE—325-0250.** Thru Aug. 1: *Pale Rider.* Beg. Aug. 2: *Rambo: First Blood Part II.*

814. **STAMFORD—AVON—324-9205.** #1—*The Heavenly Kid.* #2—Thru Aug. 1: *Rambo: First Blood Part II.* Beg. Aug. 2: *Fright Night.*

815. **STAMFORD—CINEMA—324-3100.** #1—*National Lampoon's European Vacation.* #2—*Silverado.* #3—*The Man With One Red Shoe.*

816. **STAMFORD—PARK PLACE—323-1600.** #1—*The Black Cauldron.* #2—Thru Aug. 1: *The Emerald Forest; Explorers.*

817. **STAMFORD—RIDGEWAY—323-5000.** #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.*

818. **TRUMBULL—TRANS-LUX—374-0462.** #1—*National Lampoon's European Vacation.* #2—*Mad Max Beyond Thunderdome.* #3—Thru Aug. 1: *Cocoon.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

819. **WESTPORT—FINE ARTS—227-3324.** #1—*Prizzi's Honor.* #2—*National Lampoon's European Vacation.* #3—227-9619. *Back to the Future.* #4—226-6666. Thru Aug. 1: *St. Elmo's Fire; The Man With One Red Shoe.* Beg. Aug. 2: *Weird Science.*

820. **WESTPORT—POST—227-0500.** *Cocoon.*

821. WILTON—CINEMA—762-5678. *Silverado.*

New Jersey

(Area Code 201)
Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Cocoon.* #2—*Back to the Future.* #3—*E.T., the Extra-Terrestrial.*

901. HARRISON—WARNER—482-8550. #1—*National Lampoon's European Vacation.* #2—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.*

902. JERSEY CITY—HUDSON PLAZA—433-1100. #1—Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—*National Lampoon's European Vacation.*

903. JERSEY CITY—LOEWS—653-4600. #1—Thru Aug. 1: *The Emerald Forest.* Beg. Aug. 2: *Weird Science.* #2—*E.T., the Extra-Terrestrial.* #3—*Back to the Future.*

904. JERSEY CITY—STATE—653-5200. #1—Thru Aug. 1: *Day of the Dead.* Beg. Aug. 2: *Fright Night.* #2—*Rambo: First Blood Part II.* #3—*Mad Max Beyond Thunderdome.* #4—*The Heavenly Kid.*

905. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*National Lampoon's European Vacation.* #2—*The Heavenly Kid.* #3—*E.T., the Extra-Terrestrial.* #4—*The Man With One Red Shoe.*

906. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Cocoon.* #2—*Mad Max Beyond Thunderdome.* #3—*Rambo: First Blood Part II.* #4—*The Black Cauldron.* #5—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.* #6—*Back to the Future.*

908. WEST NEW YORK—MAYFAIR—865-2010. Thru Aug. 1: *The Emerald Forest; Heavenly Bodies.* Beg. Aug. 2: *Pale Rider.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*After the Fall of New York.* #2—*Mad Max Beyond Thunderdome.*

912. CEDAR GROVE—CINEMA 23—239-1462. *The Black Cauldron.*

915. LIVINGSTON—COLONY—992-0800. *The Heavenly Kid.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Silverado.*

917. MILLBURN—RKO—376-0800. #1—*The Man With One Red Shoe.* #2—*Back to the Future.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—*E.T., the Extra-Terrestrial.* #3—*The Gods Must Be Crazy.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Rambo: First Blood Part II.* #2—*National Lampoon's European Vacation.* #3—Thru Aug. 1: *Day of the Dead.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.* #2—Thru Aug. 1: *The Goonies.* Beg. Aug. 2: *Weird Science.* #3—*The Man With One Red Shoe.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*Prizzi's Honor.* #2—*Cocoon.* #3—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Weird Science.*

922. VERONA—VERONA—239-0880. Thru Aug. 1: *The Man With One Red Shoe.* Beg. Aug. 2: *Fright Night.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*National Lampoon's European Vacation.* #2—*Cocoon.* #3—*Mad Max Beyond Thunderdome.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Aug. 1: *Brewster's Millions.*

931. CRANFORD—RKO—276-9120. #1—*The Man With One Red Shoe.* #2—*Back to the Future.*

932. ELIZABETH—ELMORA—352-3483. *E.T., the Extra-Terrestrial.*

933. LINDEN—TWIN—925-9787. #1—*Back to the Future.* #2—*The Heavenly Kid.*

934. ROSELLE PARK—PARK—245-0358. Thru Aug. 1: *The Legend of Billie Jean; Fletch.*

935. SUMMIT—STRAND—273-3900. *Cocoon.*

936. UNION—FIVE POINTS—964-3466. #1—Thru Aug. 1: *Mad Max Beyond Thunderdome.* #2—*National Lampoon's European Vacation.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Gods Must Be Crazy.*

938. UNION—RKO—686-4373. #1—*Silverado.* #2—*Explorers.*

939. WESTFIELD—RIALTO—232-1288. #1—*Cocoon.* #2—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #3—Thru Aug. 1: *Rambo: First Blood Part II.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

940. WESTFIELD—TWIN—654-4720. #1—*The Goonies.* #2—*The Heavenly Kid.* #3—*National Lampoon's European Vacation.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. *Back to the Future.*

951. CLOSTER—CLOSTER—768-8800. *E.T., the Extra-Terrestrial.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*The Man With One Red Shoe.* #2—*Cocoon.* #3—*Back to the Future.* #4—*National Lampoon's European Vacation.*

953. EMERSON—TOWN—261-1000. *Cocoon.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Back to the Future.* #2—Thru Aug. 1: *Pale Rider.* Beg. Aug. 2: *Fright Night.*

955. FAIRVIEW—TWIN—941-2424. #1—*E.T., the Extra-Terrestrial.* #2—*The Heavenly Kid.*

956. FORT LEE—LINWOOD—944-6900. #1—*Mad Max Beyond Thunderdome.* #2—Thru Aug. 1: *Prizzi's Honor.* Beg. Aug. 2: *Fright Night.*

957. FORT LEE—SHARON—224-0202. Thru Aug. 1: *Silverado.*

958. OAKLAND—TWIN—337-4478. #1—Thru Aug. 1: *Silverado.* Beg. Aug. 2: *Fright Night.* #2—*Mad Max Beyond Thunderdome.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Aug. 1: *A View to a Kill.* Beg. Aug. 2: *Pale Rider.* #2—*Rambo: First Blood Part II.*

960. PARAMUS—BERGEN MALL—845-4449. Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.*

961. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—DRIVE-IN—368-1440. Thru Aug. 1: *After the Fall of New York; Superstition.* Beg. Aug. 2: *Day of the Dead; Sleepaway Camp.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Cocoon.* #2—*The Legend of Billie Jean.* #3—*The Heavenly Kid.* #4—*The Man With One Red Shoe.* #5—*The Emerald Forest.* #6—*Silverado.* #7—*Rambo: First Blood Part II.* #8—*The Gods Must Be Crazy.* #9—*Prizzi's Honor.* #10—*National Lampoon's European Vacation.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—*Mad Max Beyond Thunderdome.* #2—*E.T., the Extra-Terrestrial.* #3—*The Black Cauldron.*

965. RAMSEY—CINEMA—825-2090. Thru Aug. 1: *E.T., the Extra-Terrestrial.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Program unavailable.

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Cocoon.* #2—*The Man With One Red Shoe.* #3—*The Heavenly Kid.* #4—*Silverado.*

969. RIDGEWOOD—ROSEBUD—670-9183. July 29–Aug. 1: *The Producers.* Aug. 2–4: *Lost Horizon* (1937). Aug. 5–8: *Broadway Melody of 1936.*

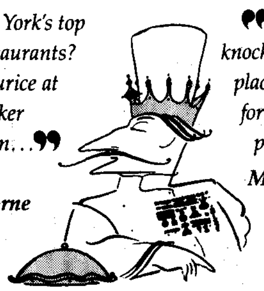
970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Aug. 1: *Rambo: First Blood Part II.* #2—Thru Aug. 1: *Return to Oz; Fletch.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Pale Rider.* #2—Thru Aug. 1: *St. Elmo's Fire.* Beg. Aug. 2: *Fright Night.* #3—*After the Fall of New York.* #4—*Day of the Dead.*

972. TENAFLY—BERGEN—567-0004. *Prizzi's Honor.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Back to the Future.*

974. WESTWOOD—PASCACK—664-3200. Thru Aug. 1: *Mad Max Beyond Thunderdome.* Beg. Aug. 2: *Sesame Street Presents: Follow That Bird.*



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Brief Reviews

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

AMADEUS—(2 hr. 38 min., '84) Charming but trashy. Peter Shaffer has adaptated his immensely successful play, in which he first propounded the notion that Antonio Salieri (F. Murray Abraham), composer to the Viennese court, destroyed Wolfgang Amadeus Mozart (Tom Hulce) out of envy and a peculiar quarrel with God. He, Salieri, wants only to serve God with his music, yet God made him a mediocrity and chose instead to speak through Mozart—a bumbling, loutish *boy.* We see Mozart's years in Vienna through the prism of Salieri's envy—the concerts and opera productions, the confrontations with Emperor Joseph II and court officials. Abraham uses his big nose and heavy beard for their full weight of misery; when he expounds the beauties of Mozart's compositions, he seems to be entering paradise and hell at the same time. Director Milos Forman does his best work in re-creating the atmosphere of 18th-century opera—a time when opera was a living art form, not a solemn museum show. But Shaffer's over-explicit dramaturgy keeps pounding away at Salieri's envy and betrayal of Mozart, and the last third of the movie grows so exploitative even Ken Russell might have said, "Enough!" Musical performances by Neville Marriner and the Academy of St. Martin-in-the-Fields. (Sept. 24, 1984) PG. 81

ANIMALS ARE BEAUTIFUL PEOPLE—(1 hr. 32 min., '74) A documentary—previously unreleased in New York—by Jamie Uys, director of *The Gods Must Be Crazy,* exploring unusual and amusing aspects of animal behavior in southern Africa's deserts, the land of the Bushmen. G. 47

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on the kind of gimmicky idea that would have caused Rod Serling to mash his vowels in ecstasy. But the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling who laughs at his own ineptitude; his mom, Lea Thompson, a frozen bourgeoise in 1985, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him.* Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. The movie's conclusion is wonderfully satisfying. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. 25, 33, 62, 85, 89, 100, 103, 111, 114, 201, 203, 206, 213, 219, 220, 302, 304, 305, 307, 310, 316, 318, 329, 330, 406, 510, 516, 519, 527, 529, 536, 538, 544, 546, 602, 605, 608, 609, 611, 612, 615, 620, 622, 626, 632, 639, 640, 643, 644, 700, 705, 710, 712, 713, 717, 723, 754, 762, 765, 800, 804, 805, 807, 819, 900, 903, 906, 917, 918, 931, 933, 950, 952, 954, 961, 973

THE BLACK CAULDRON—(1 hr. 20 min., '85) The new animated feature from Walt Disney Pictures—the first shot in 70mm since *Sleeping Beauty* in 1959—is a fantasy-adventure based on *The Chronicles of Prydain,* a series of five books by Lloyd Alexander. With the voices of John Byner, Phil Fondacaro, and John Hurt. Dir. Ted Berman and Richard Rich. PG. 42, 542, 544, 603, 609, 612, 613, 714, 722, 753, 816, 906, 912, 964

LA CHEVRE—(1 hr. 31 min., '81) In French, Eng. subtitles. Screenwriter Francis Veber (*The Tall Blond Man With One Black Shoe*) wrote and directed this comedy about a wealthy businessman who hires a private detective to find his daughter. With Gérard Depardieu and Pierre Richard. 84

THE COCA-COLA KID—(1 hr. 34 min., '85) Dusan Makavejev's comedy, shot in Australia, about the confrontation between a zealous troubleshooter from Atlanta and an Australian holdout who bottles his own Coke. With Eric Roberts, Bill Kerr, and Greta Scacchi. Written by Frank Moorhouse, based on his books, *The Electrical Experience* and *The Americans, Baby.* 50

COCOON—(1 hr. 58 min., '85) A group of extraterrestrials lands in the Gulf of Mexico, digs up some pods from the deep, and deposits them in a swimming pool attached to a rented mansion. Meanwhile, Hume Cronyn, Dom Ameche, and Wilford Brimley, elderly inhabitants of the retirement home next door, climb the wall to take a secret swim in the pool. Contact with the cocoons reinvigorates them, and in the morning, their wives and girlfriends (Jessica Tandy, Maureen Stapleton, and Gwen Verdon) smile contentedly. Director Ron Howard may have set out to be generous to the elderly, but this myth of rejuvenation hardly argues for the powers of old people; they aren't shown using their experience or knowledge, only their new physical vitality. And, though it's impossible not to enjoy the actors' scooting around, one may wince for them—by turning them into kids, Howard inadvertantly emphasizes their age more than he has to. The premise is remarkably similar to that of Steven Spielberg's "Kick the Can" episode in *Twilight Zone—The Movie,* and some of the visual motifs are borrowed too. At his best, Ron Howard gives a humorously matter-of-fact tone to fantasy; he has his own way of looking at things—so why borrow Spielberg's? With Steve Guttenberg as a young boat captain, Brian Dennehy and Tahnee Welch as polite aliens, and Jack Gilford as an old grouch who doesn't want to be reinvigorated. Written by Tom Benedek from an unpublished novel by David Saperstein. (June 24, 1985) PG-13. 22, 32, 49, 66, 85, 114, 204, 208, 209, 217, 300, 302, 304, 307, 315, 330, 405, 507, 510, 513, 521, 541, 543, 545, 600, 610, 611, 612, 613, 623, 631, 637, 707, 710, 712, 713, 720, 723, 755, 760, 801, 817, 818, 820, 900, 906, 921, 923, 935, 939, 952, 953, 963, 968

DAY OF THE DEAD—(1 hr. 42 min., '85) The zombies of *Night of the Living Dead* and *Dawn of the Dead* have virtually taken over, but a handful of living humans struggle to survive. With Lori Cardille, Joseph Pilato, Howard Sherman. Written and directed by George A. Romero. 39, 101, 114, 309, 322, 518, 521, 527, 544, 616, 633, 904, 919, 962, 971

DESPERATELY SEEKING SUSAN—(1 hr. 44 min., '85) Susan Seidelman's comedy is a tale of two heroines. Roberta (Rosanna Arquette), a depressed New Jersey housewife, is such a hapless creature that she can't take five steps without tripping over herself. This tiresome pre-liberated dummy, a standard figure in the movies and TV shows of the last fifteen years, has been devised in order to break out of her shell and reject her boorish husband. The other heroine, Susan (Madonna), is somewhat fresher. A downtown con artist, she picks up men at will and discards them when she gets bored. Madonna makes her a considerable comic creation. Fleshy, with heavy shoulders, she's got a long, flat nose and the reddest of red lips, and dresses like a gypsy who went bargain hunting at Frederick's of Hollywood—wherever she goes, she takes possession of the place. The screenplay, an original by Leora Barish, has been laboriously plotted to make the two women exchange roles. There's some charming and casual stuff in this movie, and Aidan Quinn, who plays Roberta's downtown lover, is very appealing, but the premise is irritatingly silly, and Seidelman doesn't direct for the speed and physical jokes that the farce plot seems to require. *Desperately Seeking Susan* is not an authentic expression of downtown sensibility (the way *Stranger Than Paradise* was) but a conventional commercial comedy with an overlay of anti-bourgeois attitudes. (Apr. 22, 1985) PG-13. 4

★ **THE EMERALD FOREST**—(1 hr. 55 min., '85) A little boy, the son of an American engineer (Powers Boothe) building a dam in the Amazon, wanders into the jungle and is kidnapped by a primitive tribe in green paint—the "invisible people." Ten years later, after many forays, the engineer meets his son again. The boy, now a strong and lithe teenager (Charley Boorman), has been adopted by the tribe's chief, the amiable shaman Wanadi (Rui Polonah), and doesn't want to return to civilization. Written by Rospo Pallenberg and directed by the talented John Boorman, the movie is a mix of standard narrative (a little bit of *Tarzan,* a little bit of *The Searchers* . . .) and anthropological seriousness. Boorman actually makes us care about the rituals of this tribe, whose very existence is threatened by encroaching civilization and also by a neighboring tribe of savage cannibals. The engineer, of course, gets pulled into helping the tribe defend itself, and the movie works towards an action climax. Boorman, who has a weakness for metaphysical speculation, here wraps the fancy ideas into a forward-moving, melodramatic plot. The movie is exciting, imaginative, and sensuously beautiful. (July 22, 1985) R. 21, 30, 55, 56, 87, 108, 206, 305, 311, 319, 328, 519, 533, 535, 630, 644, 701, 719, 816, 903, 908, 963

EXPLORERS—(1 hr. 55 min., '85) The adventures in outer space of three children who take off in a spaceship they built themselves. With Ethan Hawke, River Phoenix, and Jason Presson. Screenplay by Eric Luke. Dir. Joe Dante. PG. 25, 31, 62, 816, 938

A FLASH OF GREEN—(2 hr. 1 min., '84) In a coastal town in Florida in 1961, a reporter—a supporter of an ambitious government official's plan to develop a coastal bay—falls in love with a leader of the local citizens' effort to stop the development. With Ed Harris, Blair Brown, Richard Jordan, George Coe. Screenplay by Victor Nunez, based on a novel by John D. MacDonald. Dir. Nunez. 81

FLETCH—(1 hr. 38 min., '85) The new movie written by Andrew Bergman (from Gregory McDonald's novel) is clever but irritating, a piece of collegiate smart-ass work. Chevy Chase is Fletch, the Los Angeles investigative reporter who has gone underground and who gets information out of people by assuming some identity and putting them on. He gives himself the first name that comes into his head—Babar, Igor Stravinsky—and then has to make up a character that fits the name. These impromptu "explanations" are the best thing in the picture. *Fletch* could be the funniest, most self-glorifying movie ever devised by a frat-house wit. Chevy Chase totally dominates—no one else is allowed to be funny or even intelligent. And it's one thing when Bergman has him putting on a police chief or corporation head, but when he's doing it to a pathetic junkie or an elderly couple, the joke turns sour. The plot is a movieish thing about a shadowy Mr. Big (Tim Matheson) who tries to hire Fletch to have Fletch kill him—so his family can collect the insurance money, he says. The premise was startling, maybe, in 1946. Michael Ritchie, once a promising satirist, directs uninventively—there is the inevitable car chase, the inevitable scene lifted from Hitchcock. (June 3, 1985) PG. 322, 502, 514, 518, 523, 532, 547, 636, 934, 970

FRIGHT NIGHT—(1 hr. 46 min., '85) A teenager discovers his next-door neighbor is a vampire. With Chris Sarandon, William Ragsdale, Amanda Bearse, Stephen Geoffreys, and Roddy McDowall. Written and directed by Tom Holland. R. 3, 5, 24, 39, 67, 87, 89, 106, 114, 200, 204, 206, 208, 217, 220, 221, 300, 309, 313, 316, 328, 500, 507, 515, 521, 524, 527, 530, 544, 546, 600, 605, 609, 616, 626, 633, 635, 639, 643, 646, 707, 708, 710, 721, 722, 750, 754, 756, 803, 811, 814, 901, 904, 906, 910, 922, 939, 954, 956, 958, 960, 971

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the outside absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose peaceful lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the smooth, hard, useful object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization, including a burly microbiologist who turns into a bumbling fool around women; a beautiful blond schoolteacher heading for a new assignment in the bush; and a bunch of shockingly lazy Communist guerrillas (they play cards a lot). Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. 63, 304, 311, 506, 522, 536, 718, 761, 801, 808, 918, 937, 963

GOODBYE NEW YORK—(1 hr. 30 min., '85) A romantic comedy about a woman from New York who leaves her husband and her job to seek adventure in Paris. With Julie Hagerty and Amos Kollek. Written and directed by Kollek. R. 13, 88

THE GOONIES—(1 hr. 54 min., '85) A group of squabbling kids (ranging in age from twelve to about sixteen) go on a hunt for buried treasure in a small Oregon coast town. Noisy and repetitive, this Steven Spielberg production (he wrote the story, Chris Columbus the screenplay, and Richard Donner directed) is hell to sit through. The Rube Goldberg machines that control gates, drawbridges, and cavern doors are witty; the Ma Barker–type gang that the kids run into have memorably grotesque faces; and one of the jabbering peewees—a Jewish fatty named Chunk who can smell pizza at a hundred paces and who recites "*Baruch atoh Adonai . . .*" when he gets into trouble—is consistently funny. But the rest of the kids deliver their lines with mashed potatoes in their mouths, and for most of the picture we're trapped in a Spielbergian tunnel. Papier-mâché boulders fall down, pits with upraised stakes at the bottom suddenly open up, and skeletons shake their bones at us. With luck, Spielberg will come above ground and stay there; the Temple of Doom has become the dullest theater of the summer season. (June 17, 1985) PG. 32, 114, 201, 506, 527, 541, 544, 602, 612, 639, 724, 920, 940

THE HEAVENLY KID—(1 hr. 31 min., '85) A young man killed in a car crash in the fifties returns to present-day Earth as an angel assigned to help out a shy teenager. With Lewis Smith, Jason Gedrick, Jane Kaczmarek, and Richard Mulligan. Written by Cary Medoway and Martin Copeland. Dir. Medoway. PG-13. 20, 35, 60, 65, 88, 102, 106, 114, 201, 202, 206, 300, 304, 306, 309, 316, 318, 402, 500, 507, 515, 521, 527, 530, 533, 536, 544, 600, 609, 612, 634, 647, 703, 707, 709, 725, 751, 759, 763, 803, 810, 814, 904, 905, 915, 933, 940, 955, 963, 968

★ **THE HOME AND THE WORLD**—(2 hr. 10 min., '84) In Bengali, Eng. subtitles. Satyajit Ray's new movie starts slowly, with long, languorous conversations, but it builds to a shattering climax. In Bengal in the early part of the century, a liberal landowner (Victor Banerjee) induces his wife (Swatilekha Chatterjee) to come out of purdah and embrace modern ways. He introduces her to an old friend, a political radical (Soumitra Chatterjee) who mesmerizes the wife and begins an affair with her. The movie can be enjoyed as both a perverse love triangle and as a definitive portrait of an important modern type—the political agitator who seduces and charms and arouses without much thought for the effect he's having on people. Based on a novel by the Nobel laureate Rabindranath Tagore. (July 22, 1985) 13, 81

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) Reviewed in this issue. R. 56

THE LEGEND OF BILLIE JEAN—(1 hr. 36 min., '85) The story of an ordinary Texas girl who, through a twist of fate, becomes an outlaw and a national hero. With Helen Slater, Keith Gordon, Christian Slater, and Peter Coyote. Dir. Matthew Robbins. PG-13. 39, 44, 67, 217, 309, 513, 519, 527, 754, 934, 963

LIFEFORCE—(1 hr. 40 min., '85) Scientists exploring Halley's Comet in 1986 discover frozen creatures in a spacecraft and bring the aliens back to Earth—with terrifying consequences. With Steve Railsback, Peter Firth, Frank Finlay, and Mathilda May. Screenplay by Dan O'Bannon and Don Jakoby, based on the novel *The Space Vampires* by Colin Wilson. Dir. Tobe Hooper. R. 37, 326, 606, 629

MAD MAX BEYOND THUNDERDOME—(1 hr. 46 min., '85) Mel Gibson returns as Max, the hero of the Australian action series (*Mad Max, The Road Warrior*) set in the sinister future and featuring grotesque villains and spectacular chases. Co-starring Tina Turner. Written by Terry Hayes and George Miller. Dir. Miller and George Ogilvie. PG-13. 23, 36, 61, 85, 89, 100, 108, 114, 201, 204, 214, 217, 220, 300, 301, 308, 320, 324, 403, 507, 511, 513, 527, 539, 541, 544, 546, 604, 609, 613, 619, 626, 628, 631, 635, 705, 707, 708, 710, 714, 723, 756, 802, 811, 817, 818, 904, 906, 911, 923, 936, 956, 958, 964, 974

A MAN LIKE EVA—(1 hr. 32 min., '83) In German, Eng. subtitles. Female actress Eva Mattes, in the role of the late director Rainer Werner Fassbinder, heads a film production of *La Dame aux camélias* in a rundown villa. Written by Radu Gabrea and Laurens Straub. Dir. Gabrea. 13

THE MAN WITH ONE RED SHOE—(1 hr. 32 min., '85) A comedy about an innocent bystander who becomes involved in espionage, based on the 1973 French film, *The Tall Blond Man With One Black Shoe.* With Tom Hanks, Dabney Coleman, Lori Singer, Charles Durning, Carrie Fisher, Jim Belushi, and Edward Herrmann. Screenplay by Robert Klane. Dir. Stan Dragoti. PG. 20, 34, 51, 68, 84, 106, 111, 114, 207, 214, 304, 306, 309, 313, 316, 324, 404, 510, 516, 517, 524, 527, 531, 535, 544, 601, 609, 612, 613, 619, 626, 628, 634, 640, 710, 714, 721, 722, 756, 803, 815, 819, 901, 902, 905, 917, 920, 922, 931, 952, 963, 968

NATIONAL LAMPOON'S EUROPEAN VACATION—(1 hr. 35 min., '85) Clark Griswald and family, of *National Lampoon's Vacation* fame, are off on a new comic adventure. With Chevy Chase, Beverly D'Angelo, Dana Hill, Jason Lively, Victor Lanoux, and Eric Idle. Screenplay by John Hughes and Robert Klane. Dir. Amy Heckerling. PG-13. 7, 32, 53, 68, 85, 106, 111, 114, 201, 204, 206, 209, 213, 217, 300, 302, 307, 315, 317, 319, 401, 405, 506, 509, 511, 516, 526, 534, 539, 544, 546, 600, 605, 609, 612, 613, 619, 622, 626, 633, 702, 707, 710, 712, 713, 720, 754, 758, 802, 809, 815, 818, 819, 901, 902, 905, 919, 923, 936, 940, 952, 963

★ **PALE RIDER**—(1 hr. 53 min., '85) Stiff, a little slow, heavily indebted to George Stevens's *Shane,* yet still admirable. In California soon after the gold rush, a small community of prospectors struggles to pan a few grains of gold from the mountain streams. Meanwhile, a ruthless big mining operation tries to put them out of business, and the miners, who are weak and without resources, are just about licked when a girl's prayer is answered and a nameless "preacher" descends from the mountains to protect them. Enter Clint Eastwood, who acts with his usual half-serious, half-mocking sense of his own flintlike authority. The script, written by Michael Butler and Dennis Shryack, may be simple, but at least it's coherent and gripping. As director, Eastwood achieves a harshly authentic look; cinematographer Bruce Surtees uses natural light for the indoor scenes, most of which are darker than a burned stewpot. Featuring Michael Moriarty in a mysteriously calm and forceful performance, Christopher Penn as a mean young buck, and Carrie Snodgress as a hardy woman who falls for Eastwood. (July 29, 1985) R. 12, 36, 53, 88, 202, 215, 217, 322, 504, 518, 523, 531, 532, 544, 606, 625, 627, 629, 630, 641, 702, 719, 754, 763, 813, 908, 954, 959, 971

PERIL—(1 hr. 40 min., '85) In French, Eng. subtitles. Writer-director Michel Deville's thriller is about five characters in a web of adultery, voyeurism, assassination, and espionage. With Nicole Garcia, Michel Piccoli, Christophe Malavoy, Richard Bohringer, and Anémone. Based on René Belletto's novel, *Sur la Terre Comme au Ciel.* R. 81

★ **PRIZZI'S HONOR**—(2 hr. 10 min., '85) A strange and wonderful gangster movie, directed with great gravity and an underlying spirit of mockery by the 78-year-old John Huston. Tucking his lower lip in and raising his eyebrows like semaphores, Jack Nicholson is the stolid enforcer, Charley Partanna, who works for the powerful and dangerous Mafia family, the Prizzis. Charley falls for the gorgeous babe Irene (Kathleen Turner), who turns out to be a hired killer just like him. In their first big scene, Turner and Nicholson turn face to face, and as they drink each other in with their eyes, we register the kidded romantic cliché of immediate infatuation, but also enjoy the rare spectacle of two people talking to each other at length on the screen. Many other scenes have a similar dizzying effect of mixed seriousness and play. Lee Richardson and Robert Loggia, as the Prizzi sons, do a straightforward, powerful job of playing heavies, but William Hickey, as Don Corrado Prizzi, the boss of bosses, is teasing his role. Hickey exudes intellectual enjoyment of evil, pleasure in criminality for its own sake. *Prizzi's Honor* is a send-up of Coppola's masterpiece, *The Godfather,* which regarded criminal activity as a matter scarcely less important than affairs of state. Here, everyone joins in the fun. In an insolent comic performance, the regal Anjelica Huston, as Maerose, the Prizzi's outcast daughter, schemes to win back Charley, who was once her lover. A man of feeling, Charley turns out to be the ultimate victim of the Prizzi's "honor." Written by Richard Condon and Janet Roach, from Condon's 1982 novel. (June 24, 1985) R. 25, 30, 45, 85, 104, 203, 207, 214, 215, 304, 306, 322, 501, 511, 516, 519, 520, 523, 524, 543, 609, 618, 641, 643, 645, 700, 710, 716, 722, 757, 762, 808, 819, 921, 956, 963, 972

THE PURPLE ROSE OF CAIRO—(1 hr. 22 min., '85) Woody Allen's sad-sack comedy about illusion and romance. Cecilia (Mia Farrow), a Depression-era hash-house waitress, is dreamily obsessed with the movies playing at the local theater. One night, while watching "The Purple Rose of Cairo," a swank comedy set in Manhattan, one of the characters, Tom Baxter (Jeff Daniels) steps down off the screen and sweeps Cecilia away. Out in the world he's still a movie character—sappy, limited, completely inexperienced. Daniels makes the perfect, unthreatening bozo, but the movie would have been more exciting if Woody Allen had chosen an actor with the giddy, romantic appeal of, say, Ronald Colman or Leslie Howard. Later, when the self-absorbed Hollywood actor who plays Baxter also shows up, Cecilia falls for him too, and the joke of ordinariness is redoubled. All this drabness gets a little sad. The meaning of the movie's ending is that reality is always a cheat—the only thing that doesn't let one down is fantasy. It's as if the director were saying to the movie audience, "You people may have drab lives, but at least you've got dreams that we talented people have generously given you." It's not the kind of thing a director should ever say, or even imply, out loud. (Mar. 11, 1985) PG. 82

RAMBO: FIRST BLOOD PART II—(1 hr. 33 min., '85) Goofy right-wing fantasy. Bare-chested, and so pumped up his veins appear to have erections, Sylvester Stallone is out in the Vietnamese jungle searching for American POW's and fighting off the Vietnamese and the Russians. The mosquitoes, chiggers, and leeches may not be feasting on him, but the director, George P. Cosmatos, certainly is. *Rambo* is a fascist myth of regeneration—it relies on the furious appeal of the "stab in the back." Rambo is betrayed by the same sort of person—according to this movie—that "prevented" the Americans from winning in Vietnam. But Rambo the super-killer, purifying himself by returning to nature, killing with a knife and bow and arrow, will recover American honor. The longing to go back there and win that damn war is so strong that the right-wing fantasists have co-opted the enemy's strategy—guerrilla warfare. The action rages on, not plausible for a second: In imitation of the Japanese who obligingly ran straight into Robert Taylor's line of fire in *Bataan,* the Russians and Vietnamese forget to take cover and haplessly fall down by the dozen before Stallone's hail of bullets. With Charles Napier and Richard Crenna. Not to be confused with the original *First Blood,* which was beautifully directed by Ted Kotcheff. (June 3, 1985) R. 32, 60, 114, 214, 216, 220, 303, 315, 317, 320, 403, 519, 527, 531, 543, 609, 631, 715, 724, 754, 813, 814, 904, 906, 919, 939, 959, 963, 970

RETURN TO OZ—(1 hr. 50 min., '85) The further adventures of Dorothy in the land of Oz, the fantasy setting of L. Frank Baum's books and the 1939 M-G-M musical, *The Wizard of Oz.* With Fairuza Balk as Dorothy, and co-starring Nicol Williamson, Jean Marsh, Piper Laurie, and Matt Clark. Screenplay by Walter Murch and Gill Dennis, based on Baum's *The Land of Oz* and *Ozma of Oz.* Dir. Walter Murch. PG. 37, 44, 309, 313, 318, 400, 625, 629, 641, 970

ST. ELMO'S FIRE—(1 hr. 50 min., '85) It isn't even drama, it's gossip. Seven college graduates—close friends—hang out together the year after school in the Georgetown section of Washington. Not only do they have love affairs, they have quarrels, snits, *problems.* If it had jokes, this thing might be a stalking horse for a sitcom. But it doesn't have jokes, and it feels like something designed to be analyzed on the phone by twelve-year-olds. *St. Elmo's Fire* is so depressing a portent of Hollywood's teen sycophancy because it not only devotes itself to narcissistic kids, it accepts their view of the world without any real criticism. With the exception of Ally Sheedy, the allegedly "hot" young cast pretty much disgraces itself. Starring the inexcusably pompous Judd Nelson, husky-voiced Demi Moore, sheepish Andrew McCarthy, drably honest Mare Winningham, petty, slack Rob Lowe, and as a "romantic" who pursues a beautiful doctor, Emilio Estevez, who comes off as a close equivalent to John Hinckley. (July 15, 1985) R. 12, 24, 46, 54, 313, 316, 500, 506, 515, 521, 524, 527, 530, 544, 609, 611, 618, 645, 703, 722, 725, 801, 808, 819, 939, 960, 971

SESAME STREET PRESENTS: FOLLOW THAT BIRD—(1 hr. 28 min., '85) A musical comedy starring the cast and characters of *Sesame Street,* the long-running children's series on public television. With Jim Henson's Muppets, performed by Caroll Spinney, Henson, and Frank Oz. Also starring Sandra Bernhard, John Candy, Chevy Chase, and Waylon Jennings. Dir. Ken Kwapis. G. 36, 53, 88, 100, 106, 201, 202, 217, 304, 308, 313, 316, 319, 510, 513, 519, 527, 541, 612, 631, 641, 642, 645, 710, 714, 720, 722, 751, 764, 818, 902, 919, 920, 939, 965, 974

THE SHOOTING PARTY—(1 hr. 37 min., '85) Enjoyable, well-acted, but also derivative and second-rate—the kind of civilized semi-worthiness that the British turn out in their sleep. It's 1913, and a group of English aristocrats have gathered at the vast estate of Sir Randolph Nettleby (James Mason, in his last screen performance) for a weekend of sport. Written by Julian Bond, who adapted Isabel Colegate's 1980 novel, and directed by Alan Bridges, the movie is far too explicit in announcing its end-of-an-era themes. For instance, several people appear to know that the war is coming and offer deluded philosophical explanations of what it will mean; we're meant to understand that these aristocrats, good for nothing but shooting, will be leading not a chivalric confrontation but a mass slaughter. Et cetera. Of the actors, Cheryl Campbell, as a libidinous wit, comes the closest to *breaking out of genteel cliché. James Mason is also* admirable, and has a great moment with John Gielgud, who plays an old campaigner who fights against hunting as sport. Everything stops as the two great actors suavely support and challenge each other. One wants the scene to go on forever, but it quickly ends, and *The Shooting Party* continues on its self-satisfied way. With Dorothy Tutin, Judi Bowker, Gordon Jackson, and Edward Fox. (June 10, 1985) 13, 47

SILVERADO—(2 hr. 13 min., '85) Fitfully entertaining but pointless Western from the master of pastiche, Lawrence Kasdan. There are innumerable scenes of men riding across the plains; there are wagon trains, a slick gambler, a hardy frontier woman, two saloons, and a gallant female saloon keeper (Linda Hunt). There aren't any Indians, but there's a snotty English ruffian (John Cleese), and a dog who is never seen but is still a major character. Kasdan includes every kind of violent encounter, but most of this violence means nothing at all, and at the end, when all the bodies have been used up, the wicked people die and the good ones recover and go off to California. The big shoot-outs don't sum up anything, they aren't organic to anything, they just keep the bodies falling. Yet Kasdan's increasing skill with actors is something to admire. Kevin Kline wears a Gabby Hayes beard, and he squints; his diffident manner—the caution of an intelligent man who has been pushed around and now wants peace—seems to draw the other actors toward him. His scenes have an unusual intimacy. With Scott Glenn as a stoic gunman, Kevin Costner as a young *hellion, and Brian Dennehy as a viciously corrupt* marshal. Screenplay by Kasdan and his brother, Mark. (July 29, 1985) PG-13. 20, 43, 54, 106, 111, 114, 204, 208, 217, 219, 220, 302, 308, 310, 315, 316, 318, 329, 401, 500, 507, 512, 516, 517, 527, 533, 540, 544, 601, 610, 612, 619, 622, 632, 635, 642, 646, 702, 705, 706, 708, 710, 714, 750, 754, 755, 803, 806, 815, 821, 906, 910, 916, 921, 938, 957, 958, 963, 968

A THOUSAND LITTLE KISSES—(1 hr. 50 min., '81) In Hebrew, Eng. subtitles. A drama about the relationship between a mother and daughter in Tel Aviv, Israel. With Dina Doronne, Rivka Neuman, and Gad Roll. Written and directed by Mira Recanati. 1

TOSCA'S KISS—(1 hr. 27 min., '84) In Italian, Eng. subtitles. A documentary about Casa Verdi, a palace in Milan that houses elderly Italian opera stars, founded in 1902 by Giuseppe Verdi and subsidized by royalties from the great composer's music. Dir. Daniel Schmid. 1

A VIEW TO A KILL—(2 hr. 12 min., '85) Slack, rather disorganized James Bond movie. It has something to do with a monster created by the Nazis (Christopher Walken) who is trying to achieve (what else?) world domination. He will do this by flooding Silicon Valley. Walken, who giggles and hisses, can't seem to concentrate enough to pull the performance together, and the picture, written by Richard Maibaum and Michael G. Wilson, is a series of disconnected episodes (no one involved with this thing seems to have remembered from scene to scene what it was about). Roger Moore is fine—less oily than usual—but the only thing really worth looking at, apart from the château at Chantilly, is the amazing Grace Jones, who is remarkably stylized. Tall and muscular, she has thin eyebrows, high, pronounced cheekbones, and a plateau of hair that rises straight from her forehead. She's all acute angles, and magnificent. Dir. John Glen. (June 3, 1985) PG. 32, 41, 322, 959

WEIRD SCIENCE—(1 hr. 31 min., '85) Two boys unwittingly bring to life the woman of their dreams: a comedy. With Anthony Michael Hall, Kelly Le Brock, Ilan Mitchell-Smith, and Bill Paxton. Written and directed by John Hughes. PG-13. 25, 31, 62, 88, 100, 108, 200, 203, 206, 220, 304, 318, 324, 519, 524, 527, 608, 612, 635, 643, 644, 702, 705, 708, 714, 800, 806, 807, 819, 903, 920, 921

WETHERBY—(1 hr. 37 min., '85) Gloom and silent suffering, repressed emotion and sudden aggression, a cut throat and a bloody suicide—playwright David Hare, making his debut in movies as both writer and director, has chosen the cold gray style of British anguish. In the Yorkshire countryside, a melancholy young man (Tim McInnerny) invites himself to a dinner party given by a local schoolteacher (Vanessa Redgrave). The next day he returns and calmly blows his head off. *Wetherby* is a philosophical mystery story in which the investigation of the young man's act, moving out from the teacher's party to her past and to her relations with her friends, finally asks the question of why *any* of the characters should not com*mit suicide. The movie, though intelligent, is almost* comically morose, and features the kind of rudely insinuating pauses and silences that have become a staple of the British highbrow theater. It's like Pinter without the malicious jokes. Redgrave, however, is a noble monument, and some of the smaller roles are acidly written and very well played. An exasperating movie, with a style so peculiarly uncinematic that some people will doubtless find it highly original. (July 29, 1985) R. 64, 80

Revivals

BEAUTY AND THE BEAST—(1 hr. 30 min., '46) In French, Eng. subtitles. Jean Cocteau's version of the famous fairy tale, set in medieval France, beautifully and elegantly written, acted, and photographed. 48

BEDAZZLED—(1 hr. 47 min., '67) An imaginative, colorful, and very funny Faust comedy set, on the wide screen, in modern-day London. Dudley Moore, in top form, is a hapless greasy-spoon counterman who sells his soul to Peter Cook's wry, elegant devil. Almost everything clicks—even Raquel Welch, in a small part as one of the seven deadly sins (guess which). Dir. Stanley Donen. 83

DAS BOOT—(2 hr. 30 min., '81) In German, Eng. subtitles; dubbed version released as *The Boat.* A technically astonishing German-made World War II movie about life in the bilgy hell of a U-boat. It's heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. Director Wolfgang Petersen does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. With Jürgen Prochnow. 86

CHRISTMAS IN JULY—(1 hr. 7 min., '40) A light, funny, fast, and well-acted screwball comedy, written and directed by Preston Sturges. With Dick Powell, Ellen Drew, William Demarest, Raymond Walburn, and Ernest Truex. 86

E.T., THE EXTRA-TERRESTRIAL—(1 hr. 54 min., '82) Steven Spielberg's masterpiece, and one of the most beautiful fantasy-adventure movies ever made. Accidentally left behind on Earth, a smallish, green-brown extraterrestrial (E.T., for short) takes refuge in the bedroom of a ten-year-old boy in the California suburbs. In the last three-quarters of an hour Spielberg holds the audience in so powerful a grip that one has to go back forty years or more for comparisons. With Henry Thomas as the boy, and Drew Barrymore as his gravely beautiful little sister. 3, 6, 33, 52, 66, 85, 88, 100, 103, 104, 111, 114, 200, 203, 206, 208, 218, 220, 221, 301, 306, 308, 314, 320, 328, 400, 404, 510, 516, 517, 519, 529, 540, 544, 604, 609, 611, 615, 616, 621, 626, 639, 643, 644, 646, 705, 711, 713, 716, 717, 723, 764, 800, 805, 807, 810, 900, 903, 905, 918, 920, 932, 951, 955, 964, 965

THE LADY VANISHES (1938)—(1 hr. 37 min.) One *of Alfred Hitchcock's most enjoyable masterpieces,* starring Dame May Whitty as the nice old lady who disappears during a train ride and Margaret Lockwood and Michael Redgrave as fellow passengers who are determined to find her. Soon after the film was released, David O. Selznick signed Hitchcock to direct in Hollywood. 11

THE MIRACLE OF MORGAN'S CREEK—(1 hr. 39 min., '44) Preston Sturges wrote and directed this mad, ribald farce about a popular small-town girl who disgraces herself with a soldier whose name she can't remember, gets pregnant, and is redeemed by dumb luck and the American love of publicity. Betty Hutton is the girl with something extra, Eddie Bracken gives a poignant but spunky performance as the schlep who loves her, and William Demarest, as Hutton's perpetually irascible father, falls down oftener and more violently than Chevy Chase. An audacious movie for its time, and still a very funny one. 8

MURMUR OF THE HEART—(1 hr. 58 min., '71) In French, Eng. subtitles. Louis Malle's greatest film. A young boy, growing up in an upper-middle-class French family, gets initiated into sex—by his mother. Delicately funny and subversive—the joke is that the boy is so strong that incest is no big deal. With Léa Massari. 48

THE MYSTERY OF KASPAR HAUSER—(1 hr. 50 min., '75) In German, Eng. subtitles. Also released as *Every Man for Himself and God Against All.* A passionately idiosyncratic and elegantly ironic drama based on a true story, the sudden appearance in 1820s Germany of a young man hidden from the world and raised entirely in darkness. With Bruno S. Dir. Werner Herzog. 86

NOSFERATU THE VAMPYRE—(1 hr. 47 min., '79) In German, Eng. subtitles. Less a horror film than an extraordinarily beautiful poem of death. Dracula (Klaus Kinski), who cannot die, brings death everywhere. Not just people but the towns and landscapes are drained of life by the time he's through. Dir. Werner Herzog. 11

THE RAZOR'S EDGE (1946)—(2 hr. 26 min.) The gigantic, original film version of Somerset Maugham's novel revolving around one man's search for faith and the meaning of life. The dramatic sequences are excellent; the philosophy, as in the book, seems weak and aimless. With Tyrone Power, Gene Tierney, Clifton Webb, Anne Baxter, Herbert Marshall, and John Payne. Dir. Edmund Goulding. 83

REBECCA—(2 hr. 10 min., '40) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. 8, 11

THE RETURN OF MARTIN GUERRE—(1 hr. 51 min., '82) In French, Eng. subtitles. Fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife and disappears. Years pass, and then he returns—but now Martin (Gérard Depardieu) is better looking and full of life, and his wife (Nathalie Baye) embraces him fervently. Has he grown up in some miraculous way, or is this man an impostor? Written by Jean-Claude Carrière and directed by Daniel Vigne. 38

RICHARD III—(2 hr. 38 min., '56) Laurence Olivier enjoys himself thoroughly as the evil, humpbacked, spider of a king in this version of Shakespeare's play. His grotesque performance is spellbinding, but unfortunately there is no competition from the rather pale supporting cast, which includes John Gielgud as the Duke of Clarence and Claire Bloom as Lady Anne. 48

SHOW BOAT (1936)—(1 hr. 50 min.) The best version, all told, of the Ferber-Kern milestone musical, thanks to such justly classic performances as Helen Morgan's Julie, Paul Robeson's Joe, and Charles Winninger's Captain Andy. As the romantic lovers, Irene Dunne contributes her usual touch of class, but Allan Jones both looks and sounds as if he's being pressed between heavy glass plates. 8

THE SIN OF HAROLD DIDDLEBOCK—(Uncut: 1 hr. 30 min., '47) Harold Lloyd's last film, a hilarious comedy about a mousy bookkeeper who turns into a rip-roaring hero. With Jimmy Conlin, Raymond Walburn, and Edgar Kennedy. 8

SINGIN' IN THE RAIN—(1 hr. 43 min., '52) The classic satire of Hollywood in the early sound period and one of the best movie musicals ever made. With a score of sweet old songs ("You Are My Lucky Star") and snappy new ones ("Make 'Em Laugh"); Gene Kelly, Debbie Reynolds, and Donald O'Connor, who crackle with wholesome energy; and a Comden-Green script with good lines. Dir. Kelly and Stanley Donen. 8

THE SPIRAL STAIRCASE—(1 hr. 23 min., '46) A tense and thrilling murder mystery, packed with excitement and magnificently acted. With Dorothy McGuire, Ethel Barrymore, George Brent, Kent Smith, Gordon Oliver, and Elsa Lanchester. Dir. Robert Siodmak. 8

THE STUNT MAN—(2 hr. 9 min., '80) A paranoid Vietnam veteran on the lam from the police wanders into the location shoot of a World War I movie. He becomes the replacement for a missing stunt man, and people keep playing movie-magic tricks on him. Featuring a marvelous comic performance by Peter O'Toole as the brilliant son of a bitch who is directing the film-within-the-film, *The Stunt Man* is repetitive and pushy, but also clever and exciting. With Steve Railsback and Barbara Hershey. Dir. Richard Rush. 83

UNFAITHFULLY YOURS (1948)—(1 hr. 45 min.) The original version, and great fun. Rex Harrison, at his most arrogantly flamboyant, is the Thomas Beecham–like conductor who imagines three different responses to his wife's adultery while conducting the music of Wagner, Rossini, and Tchaikovsky. Each fantasy takes its character from the music. Hilarious and disturbing. With Linda Darnell as the wife. Written and directed by Preston Sturges. 86

THEATER

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Broadway

Now Playing

ARMS AND THE MAN—Kevin Kline, Raul Julia, and Glenne Headly star in a revival of George Bernard Shaw's 1894 comedy; directed by John Malkovich. Featured in the cast are Louis Zorich, Dimitra Arliss, George Morfogen, Guy Paul, and Caitlin Clarke. Tues. thru Fri. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All ticket prices are $30 except on Sat. at 8 p.m. which are $33. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr., 40 min. All major credit cards. IRLS

AS IS—William M. Hoffman's excellent and touching play about a gay couple's attempts to come to terms with the frightening threat to life posed by the AIDS crisis; directed by Marshall W. Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon. thru Sat. at 8 p.m., $25–$35; Wed. and Sat. at 2 p.m., $20–$30. **Lyceum Theatre,** 149 West 45th Street (239-6200). 90 min. All major credit cards. IRLS

BIG RIVER—*The Adventures of Huckleberry Finn,* the Tony Awards-winning musical play based on Mark Twain's novel, with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff. Featured in the cast are Seth Allen, William Youmans, Susan Browning, Karla De Vito, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, John Short, Aramis Estevez, et al. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $32–$40; Fri. and Sat. at 8 p.m., $36–$45; Wed. at 2 p.m., $27–$35. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr., 35 min. All major credit cards.

BILOXI BLUES—Matthew Broderick stars in Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Matt Mulhern, Barry Miller, Penelope Ann Miller, Brian Tarantina, Geoffrey Sharp, Alan Ruck, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting; Bill Sadler and Barry Miller are standouts! Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52 Street (757-8646). 2 hr., 40 min. All major credit cards. IRLS

BRIGHTON BEACH MEMOIRS—Jonathan Silverman stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn. Featured in the cast are Verna Bloom, Dick Latessa, Dorothy Holland, Olivia Laurel Mates, Wendy Gazelle, and Mark Nelson. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m., $20–$30. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr., 40 min. All major credit cards. ● ● IRLS

LA CAGE AUX FOLLES—George Hearn and Van Johnson star in a musical comedy set in the south of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8, Sat. at 2, $37.50–$47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theater,** Broadway and 47th Street (757-2626). 2 hr., 40 min. All major credit cards. ● IRLS

CATS—The London musical, with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original charming lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction—almost too much dazzlement. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Winter Garden Theater,** 1634 Broadway and 50th Street (239-6200). 2 hr., 45 min. All major credit cards. ● ● IRLS

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the great 1933 classic *42nd Street.* Out of the real-life words of chorus-line aspirants, James Kirkwood & Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's thin score. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr., 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Ron Liebman, Austin Pendleton, and Tony Roberts are all real pros who can keep the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8, Wed. & Sat. at 2; $29.50. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr., 10 min. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3, $30–$45; Wed. at 2; $25–$40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr., 45 min. All major credit cards. ● ●

42ND STREET—Millicent Martin, Don Chastain, Lisa Brown, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 hugely successful film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book by Michael Stewart and Mark Bramble; music by Harry Warren; lyrics by Al Dubin. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m; $27.50–$45; Wed. at 2 p.m., $20–$35. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hr., 15 min. All major credit cards. ● ● IRLS

THE ODD COUPLE—Rita Moreno plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two friends who share an apartment; directed by Gene Saks. Featured in the cast are Mary Louise Wilson, Lewis J. Stadlen, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper, and Jenny O'Hara. Tues. thru Sat. at 8 p.m., $27.50–$37.50; Sat. at 2 p.m., Sun. at 3 p.m., $25–$35; Wed. at 2 p.m.; $20–$30. **Broadhurst Theatre,** 235 West 44th Street (239-6200). 2 hr. All major credit cards. IRLS

OH! CALCUTTA!—A long-running erotic musical comedy/satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margaret Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr., 10 min. All major credit cards. ● ●

SINGIN' IN THE RAIN—Don Correia stars, with Mary D'Arcy, Faye Grant, and Peter Slutsker, in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp. Mon. thru Sat. at 8 p.m., $37.50–$45; Wed. and Sat. at 2 p.m., $27.50–$35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr., 20 min. All major credit cards. IRLS

SUNDAY IN THE PARK WITH GEORGE—Harry Groener and Maryann Plunkett star in the Pulitzer Prize-winning musical by Stephen Sondheim and James Lapine. Suggested by the Georges Seurat painting, *A Sunday Afternoon on the Island of La Grande Jatte,* the story tells of an event in the life of Seurat and his mistress-model. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $35–$45. **Booth Theater,** 222 West 45th Street (239-6200). 2 hr., 30 min. All major credit cards. ● IRLS

THE TAP DANCE KID—Musical by Charles Blackwell, Robert Lorick, Henry Krieger; directed by Vivian Matalon. Featured in the cast are Eugene Fleming, Savion Glover, Ira Hawkins, Gail Nelson, Barbara Montgomery, and Martine Allard. The story deals with show-business tradition passed down to a talented ten-year-old boy (Glover); and there are winning performances from all. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 3 p.m., $30–$45; Wed. at 2 p.m., $25–$40. **Minskoff Theater,** 200 West 45th Street (869-0550). 2 hr., 40 min. All major credit cards. ● IRLS

Off Broadway

CURSE OF THE STARVING CLASS—Kathy Bates, Eddie Jones, Karen Tull, James Gleason, Jude Ciccolella, Stephen Bradbury, Dan Brady in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Mon.–Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $20–$24. **Promenade Theater,** 76th and Bdway (580-1313).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$30. **Lamb's,** 130 W. 44th St. (997-1780).

THE FANTASTICKS—A musical fable in its 26th year. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18–$22. **Sullivan St.,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Katherine Cortez and David Andrews in Sam Shepard's play about a man and a woman battling for power in a motel. Tues.–Fri. & Sun. at 8; Thurs. at 3 & 8, Sat. at 7:30 & 10; $22.50–$24.50. **Douglas Fairbanks,** 432 W. 42nd (239-4321). ● ●

THE FOREIGNER—Anthony Heald stars in Larry Shue's play about a shy Englishman at a southern resort who hopes to be ignored by pretending not to speak English; directed by Jerry Zaks. Tues.–Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 10; $21–$24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's new comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m. Wed. and Sat. at 2 p.m., Sun. at 3 p.m., Sat. at 8 p.m.; $26.50–$30. **American Place Theatre,** 111 West 46th Street (869-4731).

ISN'T IT ROMANTIC—Wendy Wasserstein's comedy about two women struggling with their careers; directed by Gerald Gutierrez. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10, and Sun. at 3 and 7 p.m. **Lucille Lortel Theatre,** 121 Christopher Street (924-8782). ● IRLS

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this charming and funny play is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant is the star, enacted kinetically by Lynn Hippen and vocally by Ira Hawkins. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $27.50–$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Thurs. at 8 (all seats for this perf. are $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5; $15–$20. **Heckscher Theater,** 1230 Fifth Avenue at 104th Street (534-2804). ● ●

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Tues.–Fri. at 8, Sat.

at 7 & 10, Sun. at 3 & 7; $22–$27.50. **Top of the Gate Theatre,** 160 Bleecker Street (475-5120).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. With D. W. Moffett, David Allen Brooks, Brad Davis, Michael Santoro, Philip Richard Allen, Concetta Tomei, William DeAcutis, Robert Dorfman, and Lawrence Lott. Tues. thru Sun. at 8, Sat. and Sun. at 3; $18 and $20; thru 9/1. **Public/Anspacher Theatre,** 425 Lafayette Street (598-7150).

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinese. Featured in the cast are Kevin Anderson, Terry Kinney, and John Mahoney; and there is no better ensemble acting anywhere. Tues.–Fri. at 8, Sat. at 7 & 10, Sun. at 3, Wed. at 2; $14–$24. **Westside Arts Upstairs,** 407 W. 43rd St. (541-8394).

PENN AND TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues.–Fri. at 8, Sat. at 7 & 10; matinees Wed. at 2, Sun. at 3. $17.50–$22.50. **Westside Arts Theatre,** 407 West 43rd Street (541-8394).

RABBONI—Musical with book, lyrics, music by Jeremiah Ginsberg, directed and choreographed by Alan Weeks, and set in ancient Israel, presents an interesting version of the life of Yeshua (a.k.a. Jesus). Wed.–Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $19.50; thru 8/11. **Perry Street,** 31 Perry St. (279-4200).

SPRINGTIME FOR HENRY—Peter Evans, Tovah Feldshuh, Peter Evans, Jodi Thelen, and George N. Martin are the stars in a revival of Benn W. Levy's 1931 comedy about a young ne'er-do-well who is infatuated with his puritanical secretary; directed by Tony Tanner. Tues. thru Sat. at 8 p.m., matinees Wed., Sat., and Sun. at 2 p.m.; $18–$24. **Roundabout Theatre,** 100 East 17th Street (420-1883).

VAMPIRE LESBIANS OF SODOM—Charles Busch's horror play, with curtain raiser *Sleeping Beauty or Coma*; directed by Kenneth Elliott; with Andy Halliday, Arnie Kolodner, and Meghan Robinson. Tues. thru Thurs. at 8 p.m., Fri. and Sat. at 8 and 11 p.m., Sun. at 7 p.m.; $17.50–$20. **Provincetown Theatre,** 133 Macdougal Street (777-2571).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—*Political revue by* Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman. Featured in the cast are Missy Baldino, Jane Brucker, Steve Mulch, and Hugh Panaro. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $10–$15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

Theater Companies

AMERICAN THEATER EXCHANGE—From 8/8 thru 31: *In the Belly of the Beast,* presented by the Mark Taper Forum, adapted by Adrian Hall and Robert Woodruff from Jack Abbott's prison letters to Norman Mailer, and from transcripts from Abbott's trial for the murder of Richard Adan. With Carl Franklin, Andy Wood, and Andrew Robinson. Mon. thru Fri. at 8 p.m., Sat. at 5 and 9 p.m., Wed. at 2 p.m.; $20. **Joyce Theatre,** 175 Eighth Avenue (242-0800)

BACH DOR THEATRE COMPANY—A festival of new plays: six original plays in repertory, Bruce Dale's *Wanda and Her Dog* and *Memory Olympics,* Randy Matthews's *James Dean* and *Skeletons,* Steve Bellwood's *Indian Burn* and *Rosemary and Gordon.* Mon. thru Sat. at 7 and 9:30 p.m.; $6; thru 8/11. **Vortex Theatre,** 164 Eleventh Avenue (718-499-4193).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics by this improvisational company. Wed., Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Chicago Theater,** 351 East 74th Street (772-8707).

DIRECTORS COMPANY—Shakespeare's *A Midsummer Night's Dream,* set in a 1963 high school, directed by Stephen Zuckerman. Mon. thru Fri. at 8 p.m., $8; thru 8/2. **Staret Theater,** 133 Second Avenue (246-5877).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations and musical comedy revues. Fri. & Sat. at 8:30 & 10:30; $10. **First Amendment Theatre,** 2 Bond Street (473-1472).

JEWISH REPERTORY THEATRE—*Pearls,* a musical with book, music, and lyrics by Nathan Gross, starring Metropolitan Opera mezzo-soprano Rosalind Elias, directed by Ran Avni, tells of a remarkable mother, her son, and his future bride. Featured in the cast are Stan Rubin, Richard Frisch, Grace Roberts, Gloria Hodes, Daniel Neiden, and Judy Kuhn. Tues. thru Thurs. at 8 p.m., Sat. at 8:30 p.m., Sun. at 2 and 7 p.m.; $14–$17; thru 8/29. **Jewish Repertory Theatre,** 344 East 14th Street (279-4200).

MANHATTAN PUNCH LINE—Richard Dresser's *The Hit Parade,* directed by Don Scardino, with original music by Jim Wann; with George Gerdes, Pamela Blair, Keith Reddin, and Larry Block. Wed.–Sat. at 8, Sun. at 3; $8; thru 8/11. **Tomi Theatre,** 23 West 73rd Street (279-4200).

MERIDIAN GAY THEATRE—A revival of *If This Isn't Love!,* written by Sidney Morris, tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Eric Gutierres and Mitch Starr are the stars. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol Theatre,** 137 West 22nd Street (279-4200).

NEGRO ENSEMBLE COMPANY—Trevor Rhone's comedy about domestic turmoil and political troubles in Jamaica, directed by Clinton Turner Davis, has reopened for an extended run through Labor Day. Sullivan Walker and Hazel J. Medina have the starring roles. Tues.–Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $12–$17. **Theatre Four,** 424 W. 55th St. (246-8545).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular composer of 19th and 20th centuries; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family in New York, and *Colon, Cristobal: El Genoves Alucinado,* Jose Ignacio Cabrujas's comedy. Thru August. $10 for plays and $15 for musicals. Spanish language programs. Call theater for details. **Gramercy Arts,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—The return engagement of Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful, starring Ludlam and Everett Quinton, begins August 2nd and plays Fri., Sat., & Sun. at 8 p.m. during August and September; $20. **Theater,** One Sheridan Square (691-2271).

SHAKESPEARE FESTIVAL IN THE PARK—A musical based on Charles Dickens's unfinished work, *The Mystery of Edwin Drood,* with music by Rupert Holmes; directed by Wilford Leach. Featured in the cast are Betty Buckley, Cleo Laine, George Rose, Patti Cohenour, Jerome Dempsey, Howard McGillin, and Larry Shue. Tues. thru Sun. at 8 p.m., 8/2 thru 9/1. **Delacorte Theater,** enter at 81st Street and Central Park West or Fifth Avenue and 79th Street (598-7150). Free tickets are distributed, one per person, from 6:15 p.m. on day of performance.

13TH STREET THEATER—Israel Horovitz's *Line,* in repertory with Steven Bellwood's *Dark Horses* and Alan Magill's *A Neurotic's Guide to Manhattan.* $6. **13th Street Theater,** 50 W. 13th St. (675-6677).

WEST SIDE REPERTORY—Revival of George Bernard Shaw's *Candida,* a romantic comedy revolving about an eternal triangle; directed by Andres Castro. Fri.–Sun. at 8, Sun. at 3; $7; thru 9/1. **West Side Repertory,** 252 West 81st Street (666-3521).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

THE CAT AND THE CANARY—John Willard's classic 1921 murder mystery, directed by Margo Abbott. Wed. thru Sat. at 8 p.m.; thru 8/10; $6. **Village Performers Theatre,** 98A Third Avenue (496-2533).

DOUBLE BILL—Roland P. Meinholtz's *Sly Old Bag,* and Hanay Heiogomah's *Coon Cons Coyote,* both directed by Heiogomah, and featuring an all-American Indian cast including April Skinas, Momo Yashima, Wayne Waterman, Beta Rector, and Ralph Brannen. Plays were created especially for the International Youth Exchange Initiative. 7/31, 8/1 thru 3 at 8 p.m., 8/4 at 3 p.m.; $4. **Judith Anderson Theater,** 422 West 42nd Street (662-2300).

FONTANA DE LA MONTANA—Christopher Foster's comedy about oil being discovered in a Mexican village by some American tourists. Featured in the cast are June Squibb, Frederick Rendina, Stevan Arbona, Doug Popper, Marion Belcher, Olivia Negron, and Tony Calabro. 7/31–8/11. Free. **Watery Star Theatre, Rotunda Pavillion,** Riverside Park at the 79th Street Marina. (279-4200).

GIRLS IN THE KITCHEN—Le Wilhelm's comedy dealing with sixteen women in various walks of life and their adjustments to the role of the modern women. Featured in the cast are Maureen Baskerville, Carol Wall, Gail Bearden, Erica Trantham, Trish Cosgrove, Nancy MacDonale, Laura McLarty, Lissa Watson, Susan Williams, Diane Hoblit, Debra Neel, Carol Wall, Katherine Parks, Erica Evans, Kate Ries—and Daniel Olds in the single male role. 8/5 and 6 at 8 p.m. Free (but reservations are required). **Cubiculo Theater,** 414 West 51st Street (289-6465).

HOME ON THE RANGE—Against the background of the Vietnam War, and based on interviews with wives, girlfriends, and mothers of veterans, the play, written by Karen Golden and Chel Chenier, is directed by Fred Gorman. Thurs. thru Sun. at 8 p.m.; $6; thru 8/4. **Courtyard Playhouse,** 39 Grove Street (279-4200).

THE HUDSON LOCAL—Erik Ehn's play about the end of a small-town love affair between a youth and an older woman. With Meredith Snyder, Bronwen Boyal, Tommy McGloin, Nick Fracaro, John Harnagel, Elly Koslo, Kathi Levitan, and Candace Donnelly. Thurs. thru Sat. at 8 p.m., Sun. at 2 p.m.; $5; thru 8/4. **Theatre 22,** 54 West 22nd Street (947-0463).

LOVERS—A double bill dealing with gay and lesbian relationships, directed by David McGrath: *The Strategy of Clothes* and *The City That Care Forgot,* both written by Robert Perring. Thurs. thru Sat. at 7:30 p.m., Sun. at 4 p.m.; $8; thru 8/4. **18th Street Playhouse,** 145 West 18th Street (695-2484).

LOVERS AND OTHER STRANGERS—Five comedies by Joseph Bologna and Renee Taylor, all dealing with the mating habits of Americans, ranging from dating to divorce. 8/2, 3, at 8; 8/4 at 2; $4. **Collins Auditorium,** Fordham University's Rose Hill Campus, Bronx (367-1789).

SHOW BOAT—A revival of the 1927 Kern/Hammerstein/Ferber musical, directed by Gerald Teijelo Jr., celebrates the 100th anniversary of Kern's birth. Featured are Jane Mazzarantani, Mark Perman, Debi White, Paul Mansfield, Julie Ostrow, Robin Heagan, and Tim Holley. Wed.–Fri. at 8, Sat. at 2; $7; 8/7–10. **University Theatre,** 35 W. 4th St. (598-3067).

SPECIAL SUMMER EVENT—Three one-acters: Foster Padway's *The Great Debate,* Robert Moresco's *The Plumber,* and Ted Pezzulo's *The Demand,* the latter two directed by Frank Calo, the first by the author. 8/7 thru 10 at 7 p.m.; $6. **ATA Theater,** 314 West 54th Street (581-3044).

SUBWAY TO THE MOON—Jerry Koegel's drama about a playwright's confusion between fantasy and reality when nineteen people find themselves on an impossible journey. Thurs. thru Sat. at 8 p.m., Sun. at 2:30 p.m.; $6; thru 8/4. **West End Theatre,** 302 West 91st Street (724-2070).

TALES OF TINSELTOWN-Musical about a girl who comes to Hollywood with a talent for animal imitations, by Michael Colby and Paul Katz; directed by Rick Lombardo. Featured in the cast are Nora Mae Lyng, Alison Fraser, Elizabeth Austin, and Jason Grae. Mon. thru Fri; $6; 8/8 thru 31. Call theatre for specific details. **Musical Theatre Works,** 133 Second Avenue (246-5877).

THE TIP OF THE ICEBERG—*Nomi Rubel* has written and directed a drama about relationships between two modern women and their companions. Featured in the cast are Donna Elliott, Nancy Lawson, Gaston Penel, and David N. Bentoff. Mon. thru Wed. at 8 p.m.; $8; 8/19 thru 28. **Shandol Theatre,** 137 West 22nd Street (874-6297 or 722-7067).

TRIPLE BILL—Three one-acters by Ted Greenberg and David Yazbek: *See What Happens,* concerns the wages of familial sin; *The Jupiter Twins,* a tragicomedy; and *THe Last Family Drive,* about a family desperately lost on a drive from Providence to a Woonsocket barbecue. The theme of all is Family and Frustration. 8/12 thru 17 at 8 p.m. **Vortex Theatre,** 164 Eleventh Avenue (206-1764).

TWO SOUTH AFRICAN PLAYS—Paul Benjamin's *Carrier,* story of a barren African woman's conflict with tribal custom, with Moeketsi Bodibe and Cheryl Lynn Bruce; and *The Box,* which explores the differences between African and American blacks, with Minnie Gentry, Regina Taylor, Themba Ntinga, Christopher Harvey, and Moeketsi Bodibe. Both are directed by the author. Thurs. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 p.m.; $8; thru 8/11. **Riverwest Theatre,** 155 Bank Street (243-0259).

YOU KNOW I CAN'T HEAR YOU WHEN THE WATER'S RUNNING—Revival of Robert Anderson's comedy depicting life-and-love relationships; directed by Viktor Allen. With Andrew Bausili, Belle Maria Wheat, Hal Craven, Thomas Reitz, Virginia Dunlap, and Alice Palmer. Thurs.–Sat. at 7:30, Sun. at 3; $7; thru 8/4. **Our Studios,** 147 W. 24th St. (807-8464).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6, Mon., Wed., & Fri.; 10:30–4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

MUSIC & DANCE

MUSIC & DANCE DIRECTORY

Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availabilty, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, July 31

MOSTLY MOZART—Festival Orchestra, David Zinman conductor; pianist Peter Serkin. Voricek's Symphony in D, Mozart's Piano Concerto No. 19 in F, K. 459, Mozart's Piano Concerto No. 11 in F, K. 413, Beethoven's Symphony No. 2 in D, Op. 36. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Mr. Serkin.

RUBY BRAFF AND FRIENDS—With Maxine Sullivan, Dick Hyman's Perfect Jazz Repertory Quintet with Milt Hinton, Phil Bodner, Joe Wilder, Ron Traxler. 92nd Street Y at 8. $10–$14.

EFFIE YUEN, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SONNY LAND—Stage music. World Trade Center Fountain Plaza at 12:15; George Washington Bridge Bus Station, Broadway and 178th St., at 4:30. Free.

NEW YORK SAMBA BAND—Channel Gardens, Fifth Ave. between 48th and 49th Sts., at 5. Free.

UJC BIG APPLE JAZZWOMEN— "Women in Jazz—Downtown." Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

JULIA HEYER/DAVID ANCHEL—Duets by Brahms, Copland, Tchaikovsky. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

STEVE RICHMAN—Woodwind music. CUNY mall, 42nd St. west of Fifth Ave., at 12:15. Free.

RACHEL FARO—Folk and rock music. New York Open Center, Teahouse, 83 Spring St. (219-2527), at 8. $10.

JULIUS GROSSMAN ORCHESTRA—With violinist David Kim. Works by Britten, Mozart, Schubert. Seaside Park, Seabreeze Ave. and W. 5th St., Brooklyn, at 8. Free.

KAREN FERRIS QUINTET—Pierrepont St. Playground, entrance to Brooklyn Heights Promenade, at 7. Free.

BRONX-PARK MUSIC—Steve Lane at Loreto Park; Max Goldberg at Henry Hudson Memorial Park; Richard Piti at Bronx Park East and Waring Ave.; Khali Lukemann at Skyview Houses. All at 7:30, all free.

KEIGH MARKS—Jazz. George Washington Bridge Bus Station, 178th St. and Broadway, at 4:30. Free.

Thursday, August 1

MOSTLY MOZART—American String Quartet. With pianist Andre-Michel Schub, flutist Eugenia Zukerman, violist Atar Arad. Haydn's Quartet in F, Op. 50, No. 5; Mozart's Piano Quartet in E-Flat, K. 493, Flute Quartet in D, K. 285; Mendelssohn's Viola Quintet in B-Flat, Op. 87. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: American String Quartet, Zukerman, Schub.

TINA TURNER—Rock. Madison Square Garden at 8. $17, $20.

A CELEBRATION OF PAUL WHITEMAN'S HISTORIC AEOLIAN HALL CONCERT—Reconstructed and conducted by Maurice Peress. With the 1985 Palais Royal Orchestra, pianists Ivan Davis and Dick Hyman. 92nd Street Y at 8. $10–$14.

MICKEY DAVIDSON'S HISTORY OF BLACK DANCE—Chase Manhattan Plaza, Nassau and Liberty Sts., at 12:15. Free.

ALISSA LEISER, pianist. Music of Beethoven and Chopin. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

NEW YORK CHORAL SOCIETY SUMMER SING—Gwen Gould conducts open readings of Bernstein's *Chichester Psalms,* Britten's *Rejoice in the Lamb,* Beethoven's Mass in C. CAMI Hall, 165 W. 57th, at 7:30. $5.

CAIMANO BAND—Olympic Tower, Fifth Ave. at 51st St., at 5:30. Free.

ORLANDO MARIN—Latin jazz. 1411 Broadway Plaza, at 38th St., at 12:15. Free.

ALAN RUSSELL—Big band music. City Hall steps, Park Row–Broadway, at noon. Free.

CHRISTOPHER COSTANZI, French horn/**MIMI STERN,** pianist. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

ANDREW CYRILLE—Jazz. Port Authority Bus Terminal, Eighth Ave. and 41st St., at 4:30. Free.

SHIGEO NERIKI, pianist/**IDA LEVIN,** violinist/**WARREN LASH,** cellist. Mozart's Piano Trio in E, K. 542; Beethoven's Piano Trio in D, Op. 70, No. 1, "Ghost"; Brahms's Piano Trio in c, Op. 101. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $8.

THE CAYENNE JAZZ BAND—Owl's Head Park, Colonial Rd. and 68th St., Brooklyn, at 7. Free.

BRONX-PARK MUSIC—Max Goldberg at Co-op City, Sec. 5; N.Y. Salsa Stars at Joyce Kilmer Park; Bobby Rodriguez at Richman Park. All at 7:30, all free.

CARAMOOR FESTIVAL, Katonah, N.Y. (914-232-5035). St. Luke's Chamber Ensemble with soprano Pamela Coburn, pianist Wu Han. Villa-Lobos's "Jet Whistle," Beethoven's Quintet in C for Strings, Op. 29, Schubert's *Auf dem Strom,* Op. 119, R. Strauss's "Till Eulenspiegel." Spanish Courtyard at 4:15. $10.

Friday, August 2

MOSTLY MOZART—Festival Orchestra, Stanislaw Skrowczewski, conductor. With pianist Ken Noda, clarinetist Richard Stolzman. Excerpts from Rameau's "Six Concerts en Sextuor"; Mozart's Piano Concerto No. 20 in d, K. 466, Clarinet Concerto in A, K. 622; Haydn's Symphony No. 88 in G. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Stolzman and Noda.

PAUL YOUNG AND THE ROYAL FAMILY—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

SUMMERGARDEN—Eya Aranla Ensemble. A Santeria ceremony with three bata drummers and a chorus of fifteen. Sculpture Garden, Museum of Modern Art, at 8. Entrance at 14 W. 54th St. opens at 6. Free.

SUMMERPIER—Lou Donaldson Quartet. South Street Seaport Museum Pier 16, Fulton St. and the East River (669-9424), at 8. Free.

ROY CAMPBELL QUARTET—Jazz. Royal Court Theater, 301 W. 55th St. (997-9582), at 9 and 11. $10.

SARAH MC LAWLER ENSEMBLE—"Women in Jazz—Downtown." Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

NEW YORK CORNET AND SACBUT ENSEMBLE—Music of des Pres, Isaac, Japart. Lincoln Center, Damrosch Park, at noon. Free.

MARY BARTO, flutist/**WOODWARD REGAN,** pianist. Music of Handel, Ibert, Bach, Quantz. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

RICK PARENT, pianist. Galleria atrium, 115 E. 57th, at 12. Free.

LYNN HANEY AND ABBY MENDEZ—Folk music. Centerfold, 263 W. 86th St.(866-4454).

HARUKO NARA QUINTET—Jazz. Bryant Park, off Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

SUMMER SYMPHONY ORCHESTRA—George Rothman, conductor. Music of Brahms and Tchaikovsky. Queens College Rathaus Hall, L.I.E. and Kissena Blvd., Flushing, at 8. $3.

JULIUS GROSSMAN ORCHESTRA—David Kim, violinist. Works by Britten, Mozart, Schubert. Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

MONGO SANTAMARIA/BOBBY SANABRIA AND ASCENSION—Latin music. Celebrate Brooklyn, Prospect Park Bandshell, P.P.W. and 9th St., Brooklyn, at 8. Free.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Baroque Favorites. St. Luke's Chamber Ensemble, conducted by Michael Feldman. Albinoni's Concerto for 2 Oboes and Strings in G, Op. 9, No. 6, Pachelbel's Kanon, Handel's Concerto for Organ and Strings, Vivaldi's Concerto Grosso for 2 Violins and Cello, Bach's Orchestral Suite No. 1 in C. Spanish Courtyard at 9. $17.50.

Saturday, August 3

MOSTLY MOZART—See 8/2.

GRAHAM PARKER AND THE SHOT—Music on the Pier, Pier 84, 45th St. and the Hudson River (249-8870), at 7:30. $10.

SUMMERPIER—Tonight, the the Andrew Cyrille Sextet. See 8/2 for other details.

WESTMINSTER CHOIR COLLEGE CHOIR AND ORCHESTRA, Robert Shaw conductor, with Penelope Johnson, Rosa Lamareaux, Gretchen Greenfield, Gene Tucker, William Stone. Bach's B-minor Mass. Riverside Church, the Drive at 122nd St. (222-5900), at 8. $8, $13. Preceded at 7:30 by a recital by carillonneur James R. Lawson; free.

ROY CAMPBELL QUARTET—See 8/2.

CLAUDIO RODITI QUINTET AND KENIA/JERRY GONZALEZ AND THE FORT APACHE BAND—Celebrate Brooklyn, at Prospect Park Bandshell, P.P.W. and 9th St., at 8. Free.

THE NATIONAL CHORALE, Martin Josman conductor. Broadway music. Cunningham Park, 196th St. and Union Tpke., Fresh Meadows (463-7700), at 7:30. Free.

EDWINA TYLER AND A PIECE OF THE WORLD—Brower Park, Brooklyn at 2. Free.

PRESERVATION HALL JAZZ BAND—Snug Harbor Cultural Center, South Meadow, 914 Richmond Terrace, Staten Island (718-448-2500), at 8. $7.50.

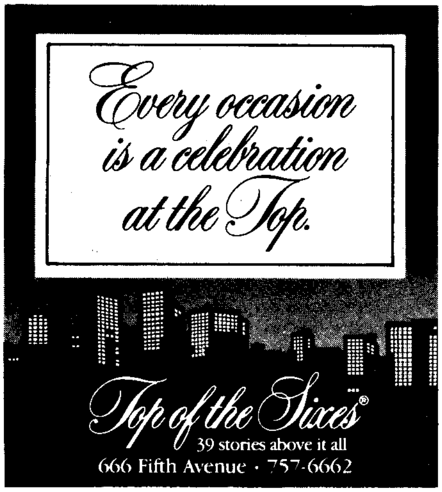
FOREIGNER/JOE WALSH—Music at Jones Beach, Wantagh, L.I. (516-221-1000), at 8. $17.50.

CARAMOOR FESTIVAL—Katonah, N.Y. (914-232-5035). Festival Chorus and Orchestra of St. Luke's, conducted by John Nelson. Handel's "L'Allegro, il penseroso, ed il moderato." With sopranos Arleen Auger, Pamela Coburn, countertenor Jeffrey Gall, tenor Jon Humphrey, bass John Cheek. Venetian Theater at 8:30. $10–$22.

SUMMER OF MUSIC ON THE HUDSON—A Rodgers and Hammerstein Evening. Summer of Music Festival Orchestra, conducted by Gordon Munford. With soprano Bonnie Murray, tenor Gene Bullard. Lyndhurst, Tarrytown, N.Y. (914-631-7766), at 8:30. $8; lawn, $5.

Sunday, August 4

ROY CAMPBELL—See 8/2. Tonight at 7 and 9.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MUSIC & DANCE

MITCHELL EVANS GROUP—Country jazz. The Dairy, east of the Carousel and just north of Wollman Rink, at 1. Free.

RIVERSIDE CHURCH—The Drive at 122nd St. James R. Lawson, carillonneur, in a recital commemorating the 85th birthday of Her Majesty Queen Elizabeth, the Queen Mother, at 3. Free.

BRONX ARTS ENSEMBLE, Johannes Somary conductor. Music by Milhaud, Dubois, Poulenc. Van Cortlandt Mansion, Broadway at 242nd St., Bronx, at 2. Keating Hall, Fordham U., Bronx Rose Hill Campus at Southern Blvd., at 4. Both free.

ROGER PARSON, bagpiper. Scottish and Irish tunes. Wave Hill, 675 W. 252nd St., Bronx (549-3200), at 3. $2.

CON JUNTO LIBRE/MACHITO ORCHESTRA—Celebrate Brooklyn, at Prospect Park bandshell, P.P.W. and 9th St., at 8. Free.

THE REVELATIONS—John Paul Jones Park, Fourth Ave. and 101st St., Bay Ridge, at 7:30. Free. Bring chairs and blankets.

CAYENNE JAZZ BAND—Canarsie Pier, Rockaway Pkwy. at Belt Pkwy. Overpass, at 12:30. Free. Bring folding chairs.

SEUFFERT BAND, George F. Seuffert conductor. Seuffert Bandshell, Forest Park, Queens, at 3. Free.

SHIGEO NERIKI, others. See 8/1. Today at 4.

CARAMOOR FESTIVAL—At Katonah, N.Y. (914-232-5035). Cipa and Misha Dichter, pianists. Mozart's Sonata in D for Two Pianos, K. 448, Fantasy for Clockwork and Organ in f, K. 608; Liszt's Concerto Pathetique in e for Two Pianos; Schumann's Six Etudes in the Form of a Canon; Copland's *El Salon Mexico;* Infante's Tres Danzas andaluzas, for two pianos. Spanish Courtyard at 5:30. $17.50.

Monday, August 5

MOSTLY MOZART—Festival Orchestra, Stanislaw Skrowaczewski conductor; pianist Alicia de Larrocha, flutist Scott Goff, oboist Leonard Arner, bassoonist Loren Glickman, hornist Paul Ingraham. Mozart's Adagio and Fugue in c, K. 546, Sinfonia Concertante in E-Flat for Flute, Oboe, Horn and Bassoon, K. 297b, Symphony No. 34 in C, K. 338; Beethoven's Piano Concerto No. 2 in B-Flat. Avery Fisher Hall at 8. $8, $13.

PINEHURST CHAMBER ENSEMBLE—Music of Villa-Lobos, Vivaldi, Jeremy Beck. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

ROSENBLUM-STEIN PIANO DUO—A gazebo concert. Washington Market Park, Greenwich and Chambers Sts., at 6:30. Free.

MARGERY DALEY, soprano/**KAREN KRUGER**, mezzo-soprano. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

METROPOLITAN OPERA SOLOIST—Chamber music. Bryant Park, Sixth Ave. and 40th–42nd Sts., at 12:30. Free.

ELL'S KITCHEN— Bush Park, Queens Blvd. and 61st–63rd Sts., Woodside, at 7. Free.

BRONX-PARK MUSIC—Khali Lukemann at Concourse Village; Steve Lane at Ciccorone Park; Peggy Lawrence at Comras Mall. All at 7:30, all free.

Tuesday, August 6

MOSTLY MOZART—The Cleveland Quartet. With clarinetist Richard Stolzman, doublebassist James VanDemark. Schubert's Quartet in E-Flat, Op. 125, D. 87; Mozart's *Eine Kleine Nachtmusik*, K. 525; Brahms's Clarinet Quintet in b. Avery Fisher Hall at 8. $8, $13. Pre-concert recital at 7: Cleveland Quartet, VanDemark.

WASHINGTON SQUARE MUSIC FESTIVAL—Newell Jenkins conducts the Festival Orchestra; violinist Benjamin Hudson, harpsichordist Gerald Ranck. An all-Baroque program. Washington Square Park, foot of Fifth Ave., below 8th St., at 8. Rain space, NYU Loeb Student Center, 566 LaGuardia Pl. Free.

JAZZ BABIES—A vocal trio. Women in Jazz—Downtown. Chase Manhattan Plaza, Nassau and Liberty Sts., at noon. Free.

TODD PALMER, clarinetist/**LILIANE QUESTEL**, pianist. Music of Benjamin, Debussy, Weber. Trinity Church, Broadway at Wall St., at 12:45. Free.

EILEEN GUENTHER, organist. Works by Liszt, Daquin, Langlais, Franck, Bach, Schumann, Walton. At 7, preceded at 6:30 by a recital by James R. Lawson, carillonneur. Riverside Church, the Drive at 122nd St. Offering.

GUANABARA—Bell Plaza, 42nd St. and Sixth Ave., at noon. Free.

SONNY LAND—Stage music. Grace Plaza, Sixth Ave. and 43rd St., at 12:15. Free.

WEST SIDE CHAMBER PLAYERS—Music of Handel, Corelli, Scarlatti. Equitable Tower, 120 Broadway near Wall St., at 12:30. Free.

GILBERTO COTTO—Latin music. 1411 Broadway Plaza at 38th St., at 12:15. Free.

TONE KWAS—Big band music. City Hall steps, between Park Row and Broadway, at noon. Free.

COMMUNITY JAM—Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. $3.

NEW YORK CHORAL SOCIETY SUMMER SING—Gary Miller conducts open readings of Haydn's *Lord Nelson Mass* and Bach's *Magnificat.* CAMI Hall, 165 W. 57th St., at 7:30. $5.

EGG CREAM REVIVAL/CRYSTAL IMAGE—Barbershop music. Bensonhurst Park, Cropsey Ave. at Bay Pkwy., Brooklyn, at 7. Free.

BRONX-PARK CONCERTS—Bobby Rodriguez at Children's Park; N.Y. Salsa Stars at Poe Park. Both at 7:30, both free.

Opera

New York City Opera
At the New York State Theater

THROUGH NOVEMBER 17. $6–$29. Note: all foreign-language operas are subtitled in English. 7/31 at 8: Donizetti's *Lucia di Lammermoor*, Keene conducting; with Rolandi, McCauley, Eisler, Clark, Burchinal, Dworchak. 8/1: no performances. 8/2 at 8: Donizetti's *The Daughter of the Regiment*, Rescigno conducting; with Mills, Costa-Greenspon, Shaulis, Tate, J. McKee. 8/3 at 2: Verdi's *Attila*, Keene conducting; with Roark-Strummer, Ramey, West, Clark, Burchinal, Pauley; at 8: Bizet's *Carmen*, Keene conducting; with Marsee, Jonason, Theyard, McFarland. 8/4 at 7: Puccini's *La Rondine;* with Knighton, Peterson, Garrison, Eisler, Siciliani. 8/6 at 8: Donizetti's *The Daughter of the Regiment:* same as 8/2.

Other

LIGHT OPERA OF MANHATTAN—7/31–8/25: Romberg's *The New Moon.* Norman Thomas H. S., 111 E. 33rd St. (718-383-5541). Wed.–Sat. at 8; matinees Wed. at 2, Sat. and Sun. at 3:30. $17.50, $20.

Dance

"The Blue Angel"
At the Metropolitan Opera House

THRU AUG. 3. $10–$40. American premiere. Natalia Makarova and Roland Petit co-star in Petit's full-length ballet, with the Berlin Ballet. Music by Marius Constant, scenery by Josef Svoboda, costumes by Franca Squarciapano. Evenings at 8, Sat. matinees at 2.

Other

ELINOR COLEMAN DANCE ENSEMBLE—World Trade Center Plaza. 8/1 at 12:15. Free.

DANCEPRODUKTIE—"I, Etcetera" and "En Suite." Dance Theater Workshop's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 8/1, 8/2, 8/3 at 8. $7.

MAFATA DANCE COMPANY—Modern dance. Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd., just below Fordham Rd., Bronx. 8/6 at 6:30. Free.

MOROCCO AND THE CASBAH EXPERIENCE—Middle Eastern and North African dance. Empire-Fulton Ferry State Park, New Dock St., Brooklyn. 8/4 at 2. Free.

SIX BY SIX—Six works by six choreographers, including Mark Dendy, Alex Dolcemascolo, Rick Merrill, Dawn Watson, Madeline Dean, and Daniel West. Cunningham Studio, 55 Bethune St. (924-0077). 7/31, 8/1, 8/2 at 9. $7.

TESTWORKS—"The Big Bounce Back." Pineapple Center, 599 Broadway, entrance on Houston (219-8860). 8/3 at 8:30; 8/4 at 7:30. $8.

ART

Galleries

Please phone galleries for summer hours.

SOLOS

Madison Avenue and Vicinity

MARC CHAGALL—Drawings and graphics from 1922–1984, thru 8/30. Sindin, 1035 Madison (288-7902).

MICHAEL HEIZER—Paintings, sculpture, drawings and photographs, thru 9/14. Fourcade, 36 E. 75th (535-3980).

ALEXANDER RUTSCH—Sculpture, paintings and graphics by a Yugoslavian artist, thru 8/17. Austrian Institute, 11 E. 52nd (759-5165).

EGON SCHIELE—Seventeen paintings, thru 8/31. Sabarsky, 987 Madison (628-6281).

ALBERT STRAUSMAN—Wood-and-metal sculptures that resemble clocks, thru 9/7. Marymount Manhattan College, 221 E. 71st (472-3800).

57th Street Area

YOLANDE ARDISSONE—Paintings of France and Holland in an Impressionist style, thru 8/10. Findlay, 17 E. 57th (421-5390).

OLIVER JOHNSON—Paintings, pastels, and drawings of cats, thru 9/15. Felicie, 141 E. 56th (752-7567).

East Village

SYDNEY BLUM—An installation of canvas and earth entitled, "Mirrored Mortality," 8/1-25. Avenue B, 167 Ave. B (473-4600).

SoHo and TriBeCa

JASPER JOHNS—"The Screenprints"—an exhibition of all of his work in the silkscreen medium, thru 8/24. Lorence-Monk, 568 Broadway (431-3555).

WILLIAM W. RADAWEC—Three large figurative paintings, 8/5-9/2. Windows on White, 62 White.

NIEVES SAAH—Expressionistic paintings, thru 8/31. 22 Wooster (431-6445).

STUART SHERMAN—Sculptures and performance sets, thru 8/9. Carpenter + Hochman, 420 W. Broadway (219-0110).

Other

ILYA BOLOTOWSKY—Biomorphic paintings from the '30s, including the reconstruction of his WPA Williamsburg Mural, thru 9/15. Fine Arts Center, SUNY, Stony Brook, N.Y. (516-246-6846).

BALCOMB GREENE/ROBERT GWATHMEY—Paintings by both. Thru 8/15. Vered, 68 Park Place, East Hampton (516-324-3303).

RAFAEL COLON MORALES—Paintings that reflect this artist's Caribbean heritage, thru 9/3. Otto Rene Castillo Center, 7 E. 20th (505-0170).

ROBERT QUIJADA—Painted and textured constructions, thru 9/30. St. Peter's Church, 54th and Lexington (935-2200).

DAN RICE—Paintings of urban landscapes as visionary scenes of apocalypse, thru 8/8. BACA Downtown, 111 Willoughby, Brooklyn (718-598-2222).

NANCY SCOTT—White relief sculptures made of paper, 8/1-9/23. St. Peter's Church, 619 Lexington (935-2200).

STOW WEGENROTH—Rare prints and drybrush drawings from the 30s' thru the 70s', of New York City and the New England caostline, thru 8/11. Ryan, 452 Columbus (799-2304).

GROUP SHOWS

Madison Avenue and Vicinity

A.C.A.—21 E. 67th (628-2440). Works by American artists, including Benton, Burchfield, Hassam, O'Keefe;, thru 8/3.

ARADER—23 E. 74th (628-3668). Drawings, watercolors and prints by artists who traveled through the American West in the 1830's, including Bodmer, Catlin, Miller; thru 8/31.

CHILDS—956 Madison (772-6606). Watercolors and other works on paper celebrating the summer, by Lewis, Luce, Meissner, Simon, Woodbury; thru 9/7.

DAVIS & LANGDALE—746 Madison (861-2811). Works on paper by 19th- and 20th-century British and American artists, including Anderson, Haseltine, Herder, Lear, Prendergast; thru 8/30.

EINSTEIN—1018 Madison (628-8782). Recent work by gallery artists, including Cornell, Faden, Pekarsky, Sleigh, others; thru 8/23.

FORUM—1018 Madison (772-7666). 20th-century paintings and sculpture, by Archipenko, Gillespie, Gwathmey, Laurent, Levine, Nadelman, others; thru 8/9.

GRAHAM MODERN—1014 Madison (535-5767). Paintings and sculpture by gallery artists; thru 8/23.

HERSTAND—24 W. 57th (664-1379). Paintings and sculpture by Fonseca, Miro, Noguchi, Schumacher, Tapies, Vedova; thru 8/10.

HOFFELD—1020 Madison (734-5505). 20th-century American and European works, by Baselitz, Huszar, Newman, Wilson, Winters, others; thru 8/2.

KREN—22 E. 65th (861-9933). Drawings by Horn, Peglau, Taylor; prints by Chamberlain, de Maria, Haacke, Lewitt, Marden, Twombly, others; 8/3-31.

MATHES—851 Madison (249-3600). Paintings and works on paper by Anthony, Bower, Mazur, Roseman, others; thru 8/31.

MCCARRON—1014 Madison (772-1181). Prints and drawings by Old Masters; thru 9/2.

MARBELLA—28 E. 72nd (288-7809). Paintings of nature from the 19th and early 20th centuries, by Bierstadt, Cropsey, Hallowell, Marsh, Sloan, others; thru 10/5.

SACHS—980 Madison (734-7795). Prints and works on paper by gallery artists and others; thru 8/16.

SOLOMON—959 Madison (737-8200). Paintings and sculpture by Calder, Rothko, Smith, others; thru 8/30.

WENDER—3 E. 80th (734-3460). Modern and contemporary Chinese paintings; thru 9/2.

57th Street Area

ALEXANDER—20 W. 57th (757-3721). Classic prints by Beal, Clarke, Cornell, Diebenkorn, Grooms, Jacquette, others; thru 8/23.

DEUTSCH—20 W. 57th (765-4722). American 20th-century works, by Avery, Baziotes, Dove, Graves, Hartley, Henri, Marsh, others; works by Aptekar, Daniel, Kelley, Mayer, Schultz; thru 9/30.

FISCHBACH—24 W. 57th (759-2345). Paintings by gallery artists; thru 8/31.

FRUMKIN—50 W. 57th (757-6655). Works based on an outline, a cutout and/or a silhouette, by Arneson, Azaceta, Brown, Colescott, others; thru 8/15.

HEESY—50 W. 57th (245-1420). Works by gallery artists, including Brown, Cohen, Heizer, Mazur, Stayton, others; thru 8/30.

HERSTAND—24 W. 57th (664-1379). Paintings by Schumacher, Tapies, Vedova; sculpture by Fonseca, Miro, Noguchi; thru 8/15.

KENNEDY—40 W. 57th (541-9600). "The Legacy of Napoleon"—etchings, lithographs and engravings from that period, thru 8/30.

MC KEE—41 E. 57th (688-5951). Paintings, drawings and sculpture by gallery artists; thru 8/2.

MERRIN—724 Fifth (757-2884). PreColumbian masterpieces; thru 8/30.

PACE—32 E. 57th (421-3292). Paintings by Close, Dine, Dubuffet, Jensen, Picasso, Schnabel; sculpture by Calder, Flanagan, Nevelson, Samaras, Steinberg; thru 8/31.

PROTETCH—37 W. 57th (838-7436). Architectural drawings by Ambasz, Bofill, Ferri, Graves, Hejduk, Krier, Mack, Rudolph, Vinciarelli; thru 8/30.

ROSENBERG—20 W. 57th (757-2700). Paintings, drawings, sculpture, prints and tapestries by Calder, Chagall, Dali, Marini, Matta, Miro, others; thru 9/14.

ST. ETIENNE—24 W. 57th (245-6734). European and American landscapes by Corinth, Gerstl, van Gogh, Klimt, Mihaesco, Moses, others; thru 9/13.

SAMUELS—11 E. 57th (355-6444). Old Master paintings and drawings from the 15th–18th centuries; thru 8/31, (by appt.).

TATISTCHEFF—50 W. 57th (664-0907). Figure paintings by Clutz, Cook, Freeman, Geiger, Harris, Perry; thru 8/15.

WASHBURN—42 E. 57th (753-0546). "The Park Avenue Cubists"—paintings by Frelinghuysen, Gallatin, Morris, Shaw, others; thru 8/31.

WUNDERLICH—41 E. 57th (838-2555). Paintings and bronzes of the American West by Bierstadt, Borein, Farny, Moran, Remington, Russell, Seltzer, Sharp; thru 9/7.

East Village

A & P—215 E. 4th (254-7060). Photography, painting and sculpture by Castrucci, McGlynn, Sipser, Sokov, Ulrich, others; thru 8/4.

AREA X—200 E. 10th (477-1177). Paintings by Huddleston, O'Neal, Philp, Wolfe, Wulff; thru 8/2.

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). "Visions"—works by Augeri, Byron, Cutrone, Gifford, Prol, others; thru 8/4.

M-13—440 E. 9th (505-9016). Works by artists born under the astrological sign Leo, including Byron, Chalfin, Davis, Hewitt, Prol, others; thru 8/18.

NOW—430 E. 9th (674-3211). "Micro Wave"—works by Anthony, Buggiani, Keever, Sharp, Wall, others; thru 9/1.

TRIBAL ARTS—84 E. 10th (982-4556). "African Masks: Mediators Between Two Worlds," 8/1-30.

VOX POPULI—511 E. 6th (477-2279). Works by Cannon, Ethe, Friedman, Hill, Mahady, Pomilio, Pavlow, Plunkett; thru 8/4.

SoHo and TriBeCa

ADLER—578 Broadway (925-3336). Works by gallery artists, including Canright, Clough, Santlofer, Solomon, Zucker, others; thru 8/31.

BAUM—109 Hudson (219-9854). "Independent Visions"—works by Lower, Mindich, Schwartz, Siboney, Smith, Vasquez; thru 8/31.

BOND—30 Bond (477-4912). "Stigmata"—works by Apfelschnit, Burden, Keever, Milow, Scanga, Wool, others; thru 8/10.

BROMM—90 W. Broadway (732-6196). Works that explore urban areas, by Castoro, Kostabi, Prol, Scarpulla, Wodiczko, others; thru 8/2.

CUTLER—164 Mercer (219-1577). Works by Colarusso, Cvijanovic, Faust, Flechemuller, Gorni, Nalls; thru 8/9.

FABRIC WORKSHOP—205 Mulberry (219-0214). "For the Beach: Objects for Summer"—works by Anderson, Andrade, Carpenter, Faulkner, Gilhooly, Maberry, Mizuno, Saunders, Zeisler, others; thru 7/31.

55 MERCER—(226-8513). Sculpture Invitational, with works by Brockley, Childress, Currie, Goldner, Gunther, Higgins, Red Spot, Titzer; thru 8/3.

HOFFMAN—429 W. Broadway (966-6676). Arneson, Bower, Deem, Ferrer, Grooms, Morley, others; thru 8/2.

JACK—138 Prince (966-4235). Paintings, sculpture, works on paper by Coignard, Fortune, Lage, McCormick, Pleet, Villa, others; thru 8/31.

JACOB K. JAVITS FEDERAL BUILDING—26 Federal Plaza. *Fifth Annual Caribbean-American Art Exhibition*; 8/5-30.

JAY—13 Jay (925-9424). "The Animal Within"—works by Bonk, Brown, Chia, Cucci, DuBasky, Hansell, Juarez, others; thru 8/31 (gallery closed 8/6–19).

KNOWLTON—153 Mercer (431-8808). Works by Bramson, Embry, Gilliam, Pindell, Piccillo, others; thru 8/23.

LITTLEJOHN-SMITH—133 Greene (420-6090). Paintings by Davilla, Guerra, Palacios; thru 8/20.

NEO PERSONA—51 Hudson (406-9835). Works by Bates, Coyer, Cutler, Kladis, others; thru 8/30.

NICHOLS—83 Grand (226-1243). Prints by Cady, Clark, De Woody, Himmelfarb, Richmond, others; 8/1-31.

PIETRASANTA—81 Franklin (219-3128). Painting and sculpture by Florsheim, Kretschmer, Nettles, Saito; thru 8/16.

SEGAL—568 Broadway (431-0010). Paintings of the American West, by Audubon, Bodmer, Catlin, Miller; thru 9/16.

SEMAPHORE—462 W. Broadway (228-7990). Summer show of gallery artists, including Berkenblit, Bidlo, Cockrill/Judge Hughes, Lady Pink, others; thru 8/3.

Other

ARSENAL—Central Park at Fifth Ave. & 64th St. (360-8173). Paintings by Haitian artists, including Auguste, Casimir, Normil, Valcin, others; thru 8/15.

BENSON—Bridgehampton, N.Y. (516-537-3233). "The Nature Conservancy Show," *with works by* Andrews, Bowden, Dash, Elmaleh, Zilka, others; thru 8/14.

CITY—2 Columbus Circle (974-1150). Maritime history and architectural renovation of Snug Harbor; thru 8/10.

HENRY STREET SETTLEMENT—466 Grand (598-0400). Works by Brown, Griffith, Holmes, Kisseloff, Neals, Price, Straw; thru 8/3.

TOWER—45 W. 18th (620-0505). Recent works by Anthony, Bloom, Lerner, Scorselo, Wright; thru 8/16.

WAVE HILL—675 W. 252nd, Bronx (549-3200). "The Lotus are Blooming"—contemporary Chinese paintings; thru 9/18.

Photography

ART CITY—439 E. 9th (420-0867). Photographs by Aljian, Brafman, Carey, Gasoi, Hawthorne, others; thru 8/11.

TOM BRAZIL—Photographs of the Dance Theater Workshop's 1984/85 season, 8/1-9/9. Bessie Schonberg Theater, 219 W. 19th (691-6500).

TEDDY EISENBERG—Underwater photographs, 8/1-9/10. Gordin, 4 Morton (242-6209).

SANDI FELLMAN—20" x 24" Polaroid photographs showing compositions of materials, flowers and female figures, thru 8/23. Witkin, 415 W. Broadway (925-5510).

FRENCH CULTURAL SERVICES— 972 Fifth (570-4400). "Fresson Photographs: A Unity of Vision"—works by Batho, Faucon, Fresson, Horvat, Plossu, Stewart, others; thru 8/31.

I.C.P.—1130 Fifth (860-1777). Pioneers of Soviet Photography: 1917-1941; Soviet Photography of World War II: 1941-1945; 8/2-9/8.

SUSAN LEONARD—Underwater photographs of fish, invertebrates, wrecks, and reefs, thru 9/2. Burgundy, 467 Amsterdam (787-8300).

MILLER—38 E. 57th (319-1800). Recent photographic self-portraits by Berg, Friedlander, Kertesz, Samaras, Sherman, others; thru 8/30.

OVERSEAS PRESS CLUB—52 E. 41st (679-9650). Four decades of photographs by Harvey Fondiller, taken on assignment in Alaska, Mexico, Surinam; thru 8/30.

BILL STONE—Dance photographs, thru 8/2. Neikrug Photographica, 224 E. 68th (288-7741).

PACE/MACGILL—11 E. 57th (759-7999). "Swimmers"—*photographs by* Cartier-Bresson, Dahl-Wolf, Erwitt, Frank, Meyerowitz, Stieglitz, others; thru 8/31.

303 PARK SOUTH—(533-0777). Photographs by Belcher, Carey, Hoberman, Levine, Lemieux, Prince; thru 8/9.

WOLF—30 W. 57th (586-8432). 19th- and 20th-century *photographs about life in the summer,* by Bartholomew, Devine, Sternfeld, Weston, others; thru 8/23.

Performance

CREATIVE TIME'S ART ON THE BEACH—Battery Park City Landfill, Gate 18, Chambers and West Sts. (571-2206). 7/31 at 6:30: Dennis Adams, Nicholas Goldsmith and Ann Magnuson; 8/4 at 6:30: Karen Bausman, Gina Bianco, Leslie Gill, Melissa Meyer, Henry Threadgill Marching Band. Casual attire, sneakers and blankets advised.

P.S. 122—150 First Ave. (477-5288). 8/2-4, 8-11, 15-18 *at 9: Eric Bogosian in "Drinking in America."* $6.

Museums

AMERICAN CRAFT MUSEUM II, International Paper Plaza, 77 W. 45th St. Mon.–Sat. 10–5. $1.50, seniors and children 75 ¢. *Architectural Ceramics:* Eight Concepts; thru 8/24.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples, 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . *New Margaret Mead Hall of Pacific* Peoples . . . Titian Ramsay Peale, 1799–1885; thru July . . . Mountain of the Mist; thru 9/2 . . . Moving a Museum: The Rothschild Collection of Birds; thru Aug. . . *Collector's Choice:* Sea Shells of Nathan L. Halpern; thru Summer...The Art of Cameroon; thru 10/15.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . *Japanese Ghosts* and Demons: Art of the Supernatural; thru 9/1 . . .Tibet: Images from the Remote Himalayas—photographs by Sara Jacobson; thru 9/1.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . Emerging Expressions: The Artist and the Computer; thru 9/22 . . . Curator's Choice; thru 8/11 . . . The Bronx: A Celebration; thru '86 . . . Miriam Cruz: Painting Constructions; thru 9/5 . . . Cari Rosmarin: *Recent Works;* 7/31–9/5.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Pyramid: A Wall Drawing by Sol Lewitt; thru 9/2 . . . Park Slope Artists; thru 9/9 . . . Mingei: Japanese Folk Art from the Brooklyn Museum Collection; thru 9/30.

THE CENTER FOR AFRICAN ART, 54 E. 68th St. (861-1200). Tues.–Sat. 10–5, Sun. 11–6. $2, seniors and students $1. Sites, Series and Ensembles in African Art; thru 10/27.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Wine: Celebration and Ceremony; thru 10/13 . . . Rare Illustrated Design Books; thru 10/6 . . . Chicago *Furniture: Art, Craft and Industry,* 1833–1983; thru 8/25 . . . Carnegie Libraries: Sesquicentennial Celebration; thru 9/1.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. The Era of the Pet; thru 8/31.

EVERSON MUSEUM OF ART—401 Harrison St., Syracuse, N.Y. (315-474-6064). Sun., Tues.–Fri. noon-5, Sat. 10–5. Frederick Gardner: Retrospective; thru 9/8 . . .Rina Peleg: Ceramic Structures; thru 8/8 . . . Selections: European Art in Syracuse Collections; thru 9/8.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10–4. Free. A city *landmark, period rooms, Washingtonia, etc...*A Pageant of American Independence: The Watercolors and Drawings of Harry A. Ogden; thru 8/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1 students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Modern Masters . . . Painterly Visions: 1940–1984: From the Guggenheim Museum Collection; thru 9/3...Collection Gallery: Recent Acquisitions; thru 9/15.

GUILD HALL MUSEUM, Main St., East Hampton. (516-324-0806). *Mon.–Fri. 10–5, Sat.–Sun. 1–5. Free.* Jimmy Ernst: A Survey, works created between the years of 1942-1983; thru 9/15.

THE HUDSON RIVER MUSEUM—Trevor Park-on-Hudson, 511 Warburton Ave., Yonkers (914-4963-4550). Wed.–Fri. 10–5:30, Thurs. til 9, Sat.–Sun. noon–7. Domestic Rituals: Photography of Mary Frey; thru 10/21...Calder Creatures Great and Small; thru 9/15...Judith Huf; thru 9/1...Marcia Dalby: Sculpture; thru 9/22 . . .Wish You Were Here: Postcards from the Collection; thru 10/13.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.–Sun. 10–5 (last admission 4). $4.75, children $2.50, seniors $4. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit. The Hall of Honor, living memorial to American heroes. . . A full-size replica of World War I S.E.5 fighter plane.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8, Fri. 11–3. Closed Sat., major Jewish holidays. $2.50, seniors and students $1.50 . . . The Jewish Patrons of Venice—Part I; thru 9/29 . . . Art and Exile: Felix Nussbaum (1904–1944); thru 8/4 . . . Recent Acquisitions: Contemporary American Art; thru 9/3 . . .Personal Visions: The Batkin Collection of Israeli Art; The Furman Collection of Jewish Ceremonial Art; The Schulman Collection of 20th-Century *American Art;* thru 10/6.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2:25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C., Through the Third Century A.D . . . New Galleries for *Ancient Near Eastern Art* . . . The Camera and the Photograph: Images in Light; thru 1/5 . . .Man and the Horse; thru 9/1 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor; thru 9/1 . . . Revivals and Explorations: Decorative Arts in England and France, 1850–1900; thru 9/8 . . . The Art of Pre-Columbian Gold: The Jan Mitchell Collection; thru 8/11 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Taino Art of the Dominican Republic; thru 10/13 . . . The Engravings of Giorgio Ghisi (1520–1582); thru 10/3 . . . Selection Two in the new Esther Annenberg Simon Gallery, thru 9/2. . .Karl Bodmer's America: Watercolors and Drawings; thru 10/6...American Stoneware: Selec*tions from the Collection of Arthur and Esther Gold*berg; thru 9/8...Marie Zimmermann: Art and Craft in Metal; thru 9/8...The 'Iron-Wire' Line: The Art of Chinese Figure Painting; 8/1–12/29. The Cloisters, Fort Tryon Park (923-3700). Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation . . . *Mediaeval Secular Manuscripts; thru* 7/31 . . . The Mikado: A Centenary Celebration; thru 7/31 . . . Illustrated Letters; thru 7/31. Closed 8/1-9/3.

EL MUSEO DEL BARRIO—1230 Fifth Ave., (831-7272). Tues.–Fri. 10:30–4:30, Sat.–Sun. 11–4. Puerto Rican Abstract Artist Tony Bechara: Five-Year Retrospective; thru 8/31.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. Southern Folk Art; thru 8/25.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.–Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern . . .Lady from Anadarko; thru 12/29.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Discovery: Rare Honeymooners; thru 9/26.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Setsuko Ishii: New Experiences in Perception; thru 9/15.

MUSEUM OF MODERN ART, 11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). *New West Wing . . . A Personal View: Photography in* the Collection of Paul F. Walter; thru 8/13 . . . Kurt Schwitters; thru 10/1 . . . Ricardo Bofill and Leon Krier: Architecture, Urbanism, and History; thru 9/3 . . . New Work on Paper 3; thru 9/3.

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ART

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Fine Figure of a Woman; thru 9/15 . . . Broadway's Best: Tony Award Designs 1973–1983; thru 9/15 . . . Collecting New York; thru 9/8.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.–Fri. 10–4:30; Sat., Sun. 1–5. Closed Mon. Free . . . American Artists Abroad: The European Experience in the 19th Century; thru 9/2.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections from the Permanent Collection . . . Luis Melendez: Spanish Still Life Painter of the 18th Century; thru 9/1 . . .The Figure in 20th-Century American Art: Selections From The Metropolitan Museum of Art; thru 9/1.

NEWARK MUSEUM—49 Washington St., Newark, N.J. (201-733-6600). Tues.–Sun. noon–5. Free. Treasures from the Collection; thru 11/17 . . . American Impressionism; thru 11/17 . . . The Painter's Print; thru 8/25 . . .Twentieth-Century Afro-American Artists: Selections from the Collection of the Newark Museum; thru 10/14.

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . Centuries of Childhood in New York; thru 8/25 . . . Karol Kozlowski: 1885–1969; thru 8/10 . . . Audubon's Birds of North America: The Original Watercolors; thru 9/14 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . Chicago and New York: Architectural Interactions; thru 10/26 . . . Metropolis in Mourning: Ulysses S. Grant, 1822–1855; thru 9/1.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily ex. Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31 . . . New York by George Forss; thru 8/31 . . . New World Voyages; thru 8/20. **Lincoln Center.** Made in America: Modern Dance Then and Now; thru 9/14.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.,Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested. Paintings by Marilyn Perlman; thru 8/18 . . .Ponce de Leon: In Search of the Fountain of Youth—paintings by Joe Zucker; thru 9/22 . . . Material Pleasures: Furniture for a Postmodern Age; thru 10/20 . . . The Wool Print: Architect-Designed Fabrics for Chairs; thru 10/20.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10–5, Sat.–Sun. 1–6. $1; children 50¢. The Fine Art of Collection I; thru 10/6 . . .Recent Acquisitions and Notables from the Permanent Collection; thru 10/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1, students and seniors 50¢. Ukrainian Folk Costumes. . . To Preserve a Heritage: The Story of the Ukranian Immigration in the United States . . . Pysanky—Ukrainian Easter Eggs; thru 9/2.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Drawing Acquisitions: 1981–1985; thru 9/22 . . . Figures from the 1950s; thru 8/25 . . . Michael Heizer Dragged Mass Geometric; thru 9/1. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Art for the Masses 1911–1917, A Radical Magazine and Its Graphics; thru 10/3.

Auctions

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale 9/10. **East, 219 E. 67th St.** (570-4141). Next sale 9/4.

DOYLE—175 E. 87th St. (427-2730). 8/7 at 10: Furniture and Decorations. On view from 8/3.

PHILLIPS—406 E. 79th St., (570-4830). Next sale 8/8 at 11: Over 400 Paintings, Watercolors, Drawings and Prints. On view from 8/5.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 8/6 at 10:15 & 2: Sotheby's Arcade Auctions: Jewelry. On view from 7/30.

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OTHER EVENTS

Happenings

THEATER IN- AND OUT-OF-DOORS—The Theater for the New City Street Theatre Company begins a two-month romance with the city, presenting "The Man of Wax," about the rise to power and eventual meltdown of a master figurehead. The company consists of stage professionals and street-wise city kids who have been taught to clown, tap, sing, and act. Begins 8/3 at 2 p.m. on E. 10th St. between First and Second Aves.; continues 8/4 at 2 on Jane St. between Hudson St. and Eighth Ave. Free (254-1109). . .Lincoln Center Out-of-Doors strikes up the band 8/6, continuing through 9/3. Opening day ceremonies include a parade and excerpts by 30 dancers, singers, and musicians, from *Sweet Saturday Night,* a review that celebrates the roots of black dancing. Free (877-2011) . . . Raul Julia, currently starring in Bernard Shaw's *Arms and the Man* on Broadway and the critically acclaimed film *Kiss of the Spider Woman,* will read selections from his favorite writers (Shakespeare, Shaw, Tolstoy). 8/1 at 12:30 p.m. at St. Bartholomew's Church, Park Ave. at 50th St. Free (737-0073).

A TREE GROWS IN BROOKLYN—In fact, hundreds do, and a select group in the Brooklyn Botanic Garden is being applauded in a program entitled "Trees That Merit Attention." The lucky ones, judged by such talent scouts as the Garden Club of America, the NYC Dept. of Parks and Recreation, the Street Tree Consortium, and the NYS Dept. of Environmental Conservation, will be bedecked with colored ribbons and the subject of an audio-visual presentation and a tour. 7/31 at 1; $10 (advance registration suggested); phone 718-622-4544. The ribbons will remain for two weeks, through 8/11, so that other Garden visitors may admire them (the trees, that is).

THE GETAWAY—Travel 35 miles and 500 years to the New York Renaissance Festival, at elegantly named Tuxedo, N.Y. Here knights defend a lady's honor, troubadours sing romantic ballads, jugglers and mimes entertain in wooded glens, and the rich are haunted by the spectre of Robin Hood and the downtrodden poor by the Sheriff of Nottingham—shades for everyone. Located in Sterling Forest, off Rte 17N; Sat. ($8 adults, $3.50 children), Sun. ($8.50, $3.50); 11 a.m.–6 p.m. (914-351-5171).

THE MAGICAL WORLD OF DISNEY—At Radio City Music Hall, through 8/29. A stage show that features Mickey Mouse and Donald Duck along with the Rockettes and other non-cartoon characters in "an enchanted journey of the magical moments inspired by Disney's classic films." A Disney feature movie accompanies each performance (see Movie listings): Tue., Wed., Thu. at 12:30, 4, 7:30; Fri., Sat., Sun. at 10:30, 1:30, 4:30, 7:30. $12, $14; 757-3100.

NEW YORK EXPERIENCE—Multi-screen spectacle of the city's past and present. Shown on the hour, Mon.–Thu. 11 a.m.–7; Fri. and Sat. 11–8; Sun. noon–8. McGraw-Hill Building, Sixth Ave. near 48th St. (869-0345). $4.50; children under 12, $2.75.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Sun.–Thu. 11 a.m.–6 p.m.; Fri. and Sat. to 8. $3.75; to 12, $2.50.

Tours

ADVENTURE ON A SHOESTRING—Explore Astoria, Queens—a little Athens. 8/3 at 12 noon, NW corner of 49th St. and Broadway, Manhattan; $5 plus $1.80 subway fare (265-2663).

GREENWICH VILLAGE: THE GOOD OLD DAYS—In the footsteps of artists seeking cheap rents and free love. Sun. through 9/26, 11 a.m. and 2; meet at Jefferson Market Library, Ave. of the Americas (Sixth Ave.) at 10th St. $5 (924-7187). Pace Univ. is also providing a tour, same day, same place, 2 p.m. only; $4 (488-1664 weekdays and Sat., 488-1572 Sun.)

NEW YORK WALK-ABOUT—Old New York/Civic Center—"Beyond the City Gates." 8/4 at 2, Broadway at Fulton St., fronting Trinity Church (582-2015 weekdays, 914-834-5388 weekends, evenings); $5.

MARKET TO MARKET IN THE WEST VILLAGE—A weekly walk in the Village area close to the Hudson River, tracing its history and its progressive transformations, from marketplace to country residence to warehouse and back again to prime residential real estate. Sat. at 11 a.m., meet at Christopher and West Sts. Guide, Michael Levin (924-7187). $5.

SOUTH STREET SEAPORT MUSEUM—Tours include "the best of the ships and buildings." Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400).

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. "Parkland Restoration": 8/6 at 6 p.m., walk Prospect Park . . . "Discover New York Walking Tour": "Three Centuries of Village Life," an overview of 19th-century 'burbs, transformed by industry, ethnics, hippies, students; 8/3, 4 at 2 . . . Also, a free tour along a portion of Fifth Ave., each Thu. at 12:30; meet at the Urban Center, Madison Ave. at 51st St. And a free tour of Grand Central Station, each Wed. at 12:30; meet under the Kodak sign.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all (427-6000, ext. 179). Phone about out-of-town trips and "activity tours."

HISTORIC EAST HAMPTON—Walk the Village Green, learn about the L.I. town's history. Thu., Fri., Sat. thru Aug., from the Clinton Academy Porch, 151 Main St. (516-324-6850), at 10 a.m. $4, $2.50 seniors.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Spirituals tour, every Sun. 9 a.m.–1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by 1 p.m. Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30–midnight, with dinner, jazz, and drinks. $55; reserve 24 hours ahead.

FULTON FISH MARKET—With the South Street Seaport Museum. See this thriving wholesale market in action at 6 a.m. Return to the museum for a 7:30 clam chowder breakfast. Advance registration required, 699-9416. $12.

URBAN PARK RANGERS—Tours and workshops; free unless otherwise noted. **Bronx** (589-0096): Tours every Sat. and Sun. at 1, Pelham Bay Environmental Center, across from Section 1 of Orchard Beach (885-2140). 8/3: "History of Orchard Beach—Purchase to Present," 11 a.m. at Pelham Bay. 8/4: "What's That Sound?" For those who don't know, meet at 11 a.m. at Pelham Bay for more info about the waters washing Long Island . . . **Brooklyn** (718-287-3400): 8/3: From glaciation to fortification, learn "Fort Greene History"; Mrytle Ave. and St. Edward's St., 1 p.m. "Marsh Plants and Wildflowers" is the topic at 1 p.m., Ave. U parking lot, between Burnett and E. 33rd Sts. . . . **Manhattan** (379-3091): 8/3: "Caribbean Myths, Magic Folklore" explores mystique bestowed on plants and landscape; Isham St. and Seaman Ave., 1 p.m. *"Roosevelt Island—Ruins and Renewal"* examines its 19th-century ruins and 21st-century garbage disposal system; Roosevelt Island side of the tram, 2 p.m. 8/4: "Central Park Skyline, Part II (the View West)" looks at those West Side faces, the Dakota, the Beresford; meet at the Dairy, 2 p.m. . . . **Queens** (718-699-4204): 8/3: "Pedal Through the Parks"—get yourself in gear for a bike tour of Kissena and Flushing Meadows–Corona Park; meet at the Unisphere, 2 p.m. . . . **Staten Island** (718-442-1304): 8/2: Take a vegetal stroll in Cocheron Park, 215th Pl. and 33rd Rd., 7:30 p.m.

PICK YOUR OWN WILD FOOD—"Wildman" Steve Brill leads tours in city parks in search of fruits, herbs, nuts, vegetables, etc. that grow where you least expect them. Each tour, 11:45 a.m.–4, $15; $20 late registration (718-291-6825). 8/3, Hudson Shore, northern Manhattan; 8/4, Flushing Meadow Park, Queens.

NATURE WALKS—New York Botanical Garden, Bronx (220-8700): guided tours of the natural areas. Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): summer nature walk, 8/4 at 11 a.m.; tree identification walk, 1 p.m. . . . Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (718-229-4000): A walk along the trails, Wed. and Sat. at 10 a.m.; $1 . . . Wave Hill, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15. Free with weekend admission, $2.

HUDSON RIVER SHORE TRAIL: CORNWALL TO NEWBURGH—An exploratory hike, 8/4. Meet at 8:10 a.m. at Short Line Bus window (2nd floor, north terminal of Port Authority Bus Terminal); bus leaves from gate 235; $8.65 one way; for those who can come by car, bus will arrive in Cornwall at 10:10; (420-6009).

OUTDOORS CLUB—Find out what makes this rock tick on "Geological Walk," 8/3 at 11 a.m. NE corner of 77th St. and CPW; $1 (877-8012 mornings) . . . Up and down and all around on Staten Island, 8/3 at 6:30 p.m. (S.I. side of the S.I. ferry, newsstand nearest buses) or 7:30 (Richmondtown near St. Andrew's Church); $1.80 fare, $1 fee (876-6688 eves. before 10) . . . The future is now—take a walk on Roosevelt Island, 8/6 at 6 p.m. Foot of the tram, 59th St. and Second Ave.; fare $1.80, fee $1 (876-6688 eves. before 10). Write P.O. Box 227, N.Y. 10021, for schedule of country hikes.

COUNTRY CYCLING TOURS—Write 140 W. 83rd St., New York 10024 (874-5151) for schedule. $18 without transportation, $27 with; rental available. Reservations required. 8/3, Morris County; 8/4, central Westchester.

ROADTREK—Bicycle tours of rural areas. A van leaves from the promenade on E. 82nd St. and East End Ave.; $23. Phone 718-256-6030 for information, newsletter, and to register. 8/3, upper Westchester County; 8/4, Princeton University.

Sports

BASEBALL—**Mets:** Shea Stadium, Flushing (718-507-6387). $7.50–$9. Next home games: 8/9–11 vs. Chicago . . . **Yankees:** Yankee Stadium, Bronx (293-6013). $1.50–$9.75. 8/2 at 8, 8/3 at 1, 8/4 at 2, 8/5 at 8 vs. Chicago; 8/6 at 8, 8/7 at 1, 8/8 at 8 vs. Cleveland.

HORSE RACING—The thoroughbreds are at Saratoga, through 8/26 (518-584-6200). Daily except Tue., post time at 1:30. $2, $5. Featured races: 7/31, the Schuylerville; 8/1, the Test; 8/2, the Saratoga Special; 8/3, the Whitney Handicap; 8/4, the Jim Dandy; 8/5, the DeWitt Clinton.

STEPS—8/3 at 8:30 a.m., the Peewee Run (1/4 mile); at 9, the Summer Blahs Fun Run (4 mile). Both events start at 90th St. and Fifth Ave. . . . 8/6 at 7:05 p.m., the Manufacturers Hanover Corp. Challenge #3 (3.5 mile). Tavern on the Green, 67th St. and CPW (New York Road Runners Club: 860-4455).

Children

THE KIDS PROJECT—A puppet show that explores how disabled children deal with "commonplace" occurrances: shopping, listening to music, teasing by other children. 8/1 at 7:30 p.m., New York Open Center, 83 Spring St.; free (219-2527).

JAPANESE GHOST STORYTELLING at the Asia Society, 725 Park Ave. (70th St.); Wed. at 11 a.m., through 8/28. Free with museum admission; (288-6400, ext. 231).

FAIRY TALE FANTASY—The Arena Children's Theatre presents Little Red Riding Hood, Snow White, and Goldilocks, in a different way. Sat. and Sun. at 1, through 8/18; Second Stage, 296 Rt. 109, East Farmingdale, N.Y.; $4 (516-293-0674).

INTRODUCTION TO MINERALS—Hands-on opportunity to examine mineral specimens with stereo microscopes and other testing equipment. 8/3 at 10 a.m., Alley Pond Nature Center, Winchester Blvd. and the Grand Central Parkway, Douglaston, Queens; $4 (718-229-4000).

CHILDREN'S VARIETY SERIES—"Alladin and His Wonderful Lamp": 8/1 at 10:30 a.m., Bronx Park East, Lydig Ave. and Bronx Park East; at 1 p.m., Roberto Clemente State Park, W. Tremont Ave. and Matthewson Rd. 8/2 at 10:30 a.m., May Hartman Friendship Senior Center, 710 Hartman Ln., Far Rockaway, Queens. 8/5 at 1:15, Silver Lake Park, Silver Lake Tennis Courts, Hart Blvd. and Revere St., S.I.; at 10:30, Occupational Training Center, 155 Tompkins Ave., S.I. 8/6 at 2:30, Kings Harbor Care Center, 2000 E. Gun Hill Rd., Bronx . . . **Other Programs:** 7/31 at 1, "Dr. Pretty Poppi Purwinkle" will take care of a kid's summertime blues; Southbridge Towers, Pearl and Gold Sts. 8/2 at 3, "Elfin Puppets" display their personalities; Pro Base Inc., W. 153rd St.

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OTHER EVENTS

between Amsterdam Ave. and Broadway. 8/3 at 1:30, Kaleidoscopic Dancers; Brooklyn Children's Museum, 145 Brooklyn Ave. Call 718-967-1976 for information about Summer Vacation Nature Programs at Clay Pit Ponds Park Preserve, Carlin St. off Sharrotts Rd., Charleston, S.I. All programs free (except Brooklyn Children's Museum). Phone 977-8240 for more information.

MINGEI MOUSE: A FURRY TALE—Mouse parents try to find a special husband for their daughter. Wed., Thu., Fri. at 11 a.m. and 1, through 8/16; special performance 8/4 at 3; $1.50 per child, accompanying adults free (718-638-5000).

TADA! has prepared a light musical, "Laughing Is Not Easy," about a heavy subject. Fri., Sat., and Sun. at noon and 2; Irish Arts Center, 553 W. 51st St. (between Tenth and Eleventh Aves.); $4, $4.50 adults (714-2789); through 8/11.

JUNIOR RANGER NATURALIST PROGRAMS—In the borough parks, with the city's Urban Park Rangers, through mid-Aug. or late Aug., on different days in different parks. Environmental education, recreation and conservation projects. Please phone borough offices for specifics: Bronx, 548-7880, 589-0096; Brooklyn, 718-856-4210; Manhattan, 397-3091; Queens, 718-699-4204; Staten Island, 718-442-1304.

PENNY BRIDGE PLAYERS—"Puss in Boots," about a brave and brainy cat, 7/31 at 10:30 and 1:30, 8/2 at 10:30, 8/5 at 1:30, 8/6 at 1:30 and 10:30. 59 Cranberry St., Brooklyn Heights (718-522-0255), $3.75. "Puss in Boots" will also be performed 8/3 at the Picnic House, Prospect Park; $2 (788-0055).

OFF CENTRE THEATRE presents "Beauty and the Beast" and "Prince Ebony," an original play by Abigail Rosen about a little boy named Nelson who wishes for superpowers and gets them! Free performances Mon. at 10:30 a.m. in front of the Children's Zoo in Central Park and at 1 in Astoria Park, Queens; Fri. at 10:30 a.m. in Mt. Morris/Marcus Garvey Park in Harlem. Tue., Wed., and Thu., they perform "Beauty" at 10:30 a.m. and "Prince Ebony" at 1 p.m., 436 W. 18th St. $3.25 (929-8299).

STORYTELLING—Trudy Betcher reads "The Butterfly," by Hans Christian Andersen; Carol Lewis, "The Mousewife," by Rumer Godden, at 11 a.m.; Hans Christian Andersen statue by the Model Boat Pond, Central Park off Fifth Ave. and 72nd St.; free.

ROBIN HOOD, by the Traveling Playhouse. Westbury Music Fair, 960 Brush Hollow Rd., Westbury, L.I. (516-333-0533). 8/1 at 10:30 a.m. and 1:30; $4.

ANDERSEN'S FAIRY TALES—"The Ugly Duckling," "The Little Match Girl," and "The Princess and the Pea," arranged by Barbara Schaap. 8/4 at 2; Theater Workshop, 317 Merrick Rd., Lynbrook, L.I.; $4, must reserve (516-599-1982).

THE NEW YORK PUBLIC LIBRARY—Check with your local branch for programs. 7/31 at 11 a.m., Hans Christian Andersen Statue (see "Storytelling" above): "Soldier Jack," an Appalachian folk tale, told by John Peters; "The Woodcutter of Gura," an Ethiopian story, told by Angela Filomena; "Fattest-of-All and Little-Thin-One," an African tale about a mistreated bride, told by Elizabeth Long; (221-7676) . . . "Flutes on Parade," 8/5 at 2, 67th St. Branch (328 E. 67th St., 734-1717). All programs free.

BELVEDERE CASTLE—Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 8/3 at 1, "Treasure Chests," in which you make and decorate your very own box, with artist Susan Share (reservations required) . . . 8/4 at 2 and 3, "A Magic Show," featuring Steve Charney and his sidekick Harry, a real smart dummy. Both events free.

CHILDREN'S MUSUEM OF MANHATTAN—Formerly "G.A.M.E.," at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, $3, adults $2; weekdays, $2 and $1. Exhibits: "Color and Light"—prisms, shadow wall, performance area . . . "Comics Come Alive," comic-strip art through the centuries . . . 8/3, 4, "New York Times, New York Times": Create your own comic strips about friends, family, pets, and situations here in the NYC area. Also on 8/4, at 2, an urban ranger will tell everyone about his adventures. Afterwards, get the feel of snakes, lizards, rabbits. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—Though its doors will be closed for the move to the Snug Harbor Cultural Center, the museum will present free storytelling every Tue. and Thu. at 1:30, at the Staten Island Mall (2655 Richmond Ave.). 8/1, "The Children Who Lived in a Treehouse," an adaptation of an ancient East African folk tale, with Felicia Tedesco and Kobla Mensa Dente..8/6, "Sylvester and the Magic Pebble" and "The Brementown Musicians." Phone 718-273-2060 for more information.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. American. Spcls: fresh fettuccine with smoked salmon and sour cream, leg of lamb with scallions and basil, baby flounder with tomato coulis. Res. sug. L Mon.–Fri. 11:30–3. D *Mon.–Fri. 6–11:30,* Sat. 6:30–12:30. *Available* for private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A DISCOVERY OF SOHO—451 Broome St., at Mercer St., 334-1222. Casual. *Continental. Spcls:* chicken ambassador, pasta primavera, red snapper. Res. sug. L Mon.–Fri. 11:30-4. Br Sat.–Sun. 11:30-4. D Mon.–Sat. 5–midnight. Private parties for 200. **(M)** AE, DC.

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; *prime ribs, cold marinated white star* shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

DOMANI—127A Mulberry St., at Hester St., 431-4081. Casual Neapolitan. Spcls: manicotti Domani, veal chop alla Domani, crostaccio. Res. sug. L Sun.–Thurs. 11:45 a.m.–11:45 p.m., Fri.–Sat. to 12:45. Ent. Fri. & Sat til 4 a.m. Private parties for 60. **(M)** AE, CB, DC.

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** AE, DC, MC, V.

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** No Credit Cards.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

GEORGINE CARMELLA—165 Mulberry St., bet. Grand & Broome Sts., 226-3999. Dress opt. Regional Italian. Spcls: pollo novello arrosto, mozzarella fritta, ravioli al burro fuso e salvia. Res. sug. D only Tues.–Sat. 6–11, Sun. 2–10. *Closed Mon.* **(M-E) AE.**

GRAND AMERICA—11 Grand St., at Ave. of the Americas, 431-4995. Dress opt. Regional American. *Spcls:* San Francisco cioppino, L.I. duckling, Cajun shrimp. Res. sug. L Mon.–Fri. noon–3. D Tues.–Sat. 5–11. Br Sun. noon–5. Private parties for 30. Free 2-hr. D parking. **(M)** AE, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. *Spcls: salmon sausage with cucumber,* tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Prix fixe D. Ent. Private parking. **(M)** AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. *Spcls:* homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** No Credit Cards.

***LE ST. JEAN DES PRES*—112-114 Duane St., bet. Broadway & Church St.,** 608-2332. Casual. Belgian. Spcls: tomates "cerise" farcies aux crevettes grises, feuillete d'escargots aux tomates fraiches, escalope de veau Roquefort, homard farci a la brunoise de legumes. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–4. D Mon.–Sat. 6–11. Prix fixe for L & D. Private parties for 50–150. Free D parking after 6. **(M)** AE, DC, MC. V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St., 219-9250. **Tap Room:** Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.–midnight. **(I)** **Ocean Grill:** Casual. Seafood. Spcls: Piccadilly fish & chips, Jamaican style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.–midnight. **(I-M)** AE,MC,V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. *American. Spcls: seafood stew, porterhouse steak,* vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** AE, CB, DC, MC, V.

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, bouillabaisse, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30-4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-soft-shell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** AE.

ROEBLING'S BAR AND GRILL—11 Fulton St., 608-3980. Casual. American/seafood. Spcls: fresh Norwegian salmon in mustard sauce, Roebling's fish stew, grilled sirloin steak. Res. sug. L Mon.–Sat. 11:30–5. Br Sun. 11:30–4:30. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Bar open till 2 a.m. **(M)** AE, CB, DC, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.–Sun. 7–midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese *style macrobiotic.* Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** AE, MC, V.

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YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** AE, CB, DC, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** AE, MC, V.

CHARLIE MOM—47-49 Seventh Ave. South., bet. Bleecker & Morton Sts., 255-2848. Casual. Szechuan. Spcls: tangerine beef, di-chromatic chicken, fruits of the sea, mixed chinese vegetables, fried ice cream. Res. sug. L Mon.–Fri. noon–3. Dim Sum Br Sat.–Sun. noon–4. D Sun.–Thurs. 3–midnight, Fri.–Sat. to 2 a.m. Private parties for 60. Also **464 Sixth Ave., bet. 11th-12th Sts.,** 807-8585. **(I) AE, MC, V.**

THE COACH HOUSE—110 Waverly Pl., 777-0303. Formal. American. Spcls: rack of lamb, striped bass, steak au poivre. Res. nec. D only Tues.–Sat. 5:30–10:30, Sun. 4:30–10. Closed Mon. **(M)** AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas & chicken mole.Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also El

Charro Espanol—58 E. 34th St., 689-1019. (I) AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. (I) AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. (M) AE, CB, DC, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. (M) AE, CB, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. (M) AE, CB, DC, MC, V.

KIKUSUI—7 W. 8th St., 674-2718. Casual. Japanese. Spcl: sushi. D daily 5–midnight. (M) AE.

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. (M) AE, DC, MC, V.

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. (M) AE, DC, MC, V.

MIM'S—8 Christopher St., off Sixth Ave., 675-5620. Casual. American. Spcl: chicken breast Veronique. Res. sug. D Tues.–Sat. 5–midnight. Closed Sun. & Mon. thru Aug. (M) AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. (M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. (I-M) AE, DC, V.

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. (M) AE,DC.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. (M) AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.– Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.– Sun. 11–5. Private parties for 100. (I) No Credit Cards.

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summper special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. (M) AE, MC, V.

14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. (M) AE, CB, DC, MC, V.

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. (M) AE.

DA VINCI—116 E. 39th St., 686-4666. Jacket required. Italian/Continental. Spcls: chicken primavera, duck Calvados, scaloppine of veal with two pepper puree. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–10:30. Pianist Mon.–Sat. Closed Sun. (M) AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. (I-M) AE.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish/Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.–midnight. Br Sat.–Sun. noon–4. (M) AE, CB, DC, MC, V.

IL GIARDINO—233 E. 34th St., 689-0497. Dress opt. Northern Italian. Spcls: venison Il Giardino with polenta, stuffed veal chop, medaglioni di vitello alla champagne. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. (M) AE, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Mon.–Sat. noon–2 a.m., Sun. noon–midnight. Spcl. pre-theater D. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. (M) AE, DC, MC, V.

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. (M) AE, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. (M) AE, CB, DC, MC, V.

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. (E) AE, CB, DC.

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. (I-M) AE, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

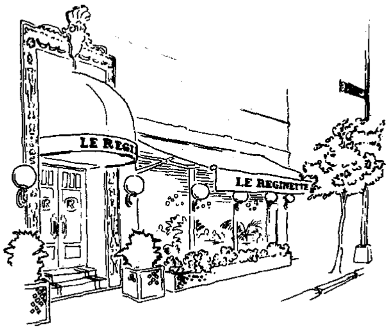
PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. (M) AE, CB, DC, MC, V.

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. Outdoor cafe. (I) AE, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard, thru 8/3, summer salad festival. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. (M) AE, CB, DC, MC,V.

14th-42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: emince of duck & mousse, chicken roulade with basil, spinach & carrots laced with mozzarella sauce, supreme of fish with ginger teriyaki. Res. nec. L Mon.–Fri. noon–3. D



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CHEERS—120 W. 41st St., 840-8810. Casual. American/Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4:30–9. Pianist Mon.–Fri. eves. Reduced D rate parking 5–11. Closed Sun. **(I-M)** AE, MC, V.

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. *Italian/Continental. Spcl: veal Sorrentino. Res.* sug. L Mon.–Fri. 11:45–3:30. D Mon.–Fri. 3:30–9. Complete L & D. Closed Sat.–Sun. thru Aug., except for private parties. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L Mon.–Sat. *noon–5. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight.* Private parties for 40. Ent. Tues.–Sat. from 8:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** AE, CB, DC, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. *Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat.* 4:45–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Fri. 5–11. Private parties. Closed Sat. & Sun. during Aug. **(M) AE, DC, MC, V.**

LAVIN'S—23 W. 39th St., 921-1288. Dress opt. American. Spcls: roast pheasant, grilled rabbit, Coho salmon in sauces of American wines. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10. Private parties for 100. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V.

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella, mixed-seafood in garlic sauce. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** AE, CB, DC.

***OLD HOMESTEAD*—56 Ninth Ave., bet. 14th & 15th Sts.,** 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** AE, CB, DC, MC, V.

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** AE, MC, V.

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. D only Tues.–Sun. 6–11. Tapas bar 5–midnight. Complete D. Ent. Closed Mon. **(M)** AE, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. AE, CB, DC, MC, V.

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. *Jacket required. Traditional French. Spcls: rouget* souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** AE, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CAPTAIN'S TABLE—860 Second Ave., at 46th St., 697-9538. *Dress opt. Seafood Mediterranean. Spcls:* red snapper en papillote, grilled whole fish with Provencale herbs, soft shell crabs. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–11:30, Sat. 5–midnight. Closed Sun. **(M)** AE, MC, V.

CASTILIAN—303 E. 56th St., 688-6435. Casual. Spanish. Spcls: mariscada diablo, chicken villarroy, paella Valenciana. Same menu daily noon–midnight. **(I)** AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. *Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight*, Sat. from 5. Br Sun. 11:30–3. **(I)** AE, CB, DC, MC, V.

CHEZ VONG—220 E. 46th St., 867-1111. Dress opt. Cantonese/hunan/szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir fried with chinese vegetables, Peking style pork loin. Res. sug. L daily 11:30–3. D daily 6–11:30. Private rooms for 8-60. **(E)** AE, CB, DC.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. *Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to* 10:45, Sat. 5–10:45. Closed Sun. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach *spatzle, breast of duckling with blueberries.* Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M) Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(E)** AE, CB DC, MC, V.

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors *d'oeuvres. Strolling guitarists.***(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

KNICKERS—928 Second Ave., at 49th St., 223-8821. Casual. Continental. Spcls: steak, beef bourguignonne, broiled calves liver, fillet of sole. L daily noon–5. D daily 5–1 a.m. Bar till 4 a.m. **(M)** AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4–midnight. Banquets for 10–150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. Closed Sat.–Sun. during August.**(E)** AE, CB, DC, MC, V.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard *à l'orange, carre d'agneau bouquetiere. Res. sug.* L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L & D. Closed Sat. & Sun. during Aug.**(M)** AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. & 8/2–9/3. **(E) AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. *to* 11. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

L'ENDROIT—208 E. 52nd St., 759-7373. Formal. Classic French. Spcls: rack of lamb en croute, Dover sole Dieppoise, escalope de veau aux champignons. Res. sug. L Mon.–Fri. noon–3. D Mon.– Sat. 5:30–midnight. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E) AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, *rognons de veau au vin rouge, médaillons de veau* aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** AE, CB, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.–Fri. noon–3 a.m., Sat. from 1 p.m., Sun. 5–midnight. Bar open 1 hr. later. Ent. Mon.–Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** AE, CB, DC, MC, V.

ROCKY LEE—987 Second Ave., at 52nd St., 753-4858. Casual. Southern Italian. Spcls: crisp thin-crust pizza, spaghetti carbonara, shrimp scampi. Res. nec. L Mon.–Fri. noon–5. D daily 5–4 a.m. Private parties for 50–150. **(I)** AE, CB, DC, MC, V.

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-shabu, tofu steak. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M) AE, CB, DC, MC, V**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4-to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, orange chicken, fettuccine, flounder en papillote, rack of lamb, sushi bar. Res. nec. L Mon.–Sat. noon–4. D Mon.–Sat. 5–2 a.m., Sun. 4–8. Bar till 4 a.m. Spcl. prix fixe D 8–midnight. Parties for 300. Pianist nightly. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Summer garden. Closed Sun. **(E)** AE, CB, DC, MC, V.

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St., & Broadway, 757-3110. Casual. American. Spcls: steak, old-fashioned barbecued ribs, hamburgers, incl. salad bar; shrimp; beer, wine or sangria with dinner. L Mon.–Sat. 11:30–3:30. D Mon.–Thurs. 4–11:45, Fri.–Sat. to 12:45, Sun. 1–10:45. Child's D. **(I-M)** AE, DC, MC, V.

BEN BENSON'S STEAK HOUSE—123 W. 52nd St., 581-8888. Casual. American. Spcls: steak, chops, seafood. Res. sug. L Mon.–Fri. noon–4. D Mon.–Thurs. 4–11, Fri.–Sat. to midnight, Sun. to 10. Private parties for 100. Free valet parking after 6. **(M-E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also 120 E. 56th St., 593-1627. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: assorted smoked meats, boneless breast of chicken in white peppercorn sauce, pasta & fish du jour. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Private parties for 15–60. **(M)** AE, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11:30. S 11:30–1:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

EL TAQUITO—402 W. 44th St., 765-1737. Casual. Mexican. Spcls: lamb tacos, enchilladas. Res. sug. D only Tues.–Sun. 5–11:30. Closed Mon. **(I)** No Credit Cards.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarparielo, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** AE.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts., 586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 5:30–11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun.**(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

NICOLE—870 Seventh Ave., at 56th St., in the Omni Park Central Hotel, 484-3360. Casual. French. Spcls: bouillabaisse, steak au poivre, steak tartare. Res. sug. B daily 7–10:30. L daily 11:30–5. D daily 5–1:30 a.m. **(M)** AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St., 586-1060. Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Fri. 11:30–11 p.m., Sat.–Sun. 5:30–11. **(M)** AE.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.–Fri. from 4, Sat. from 3, Sun. from noon. D Sun.–Mon. 5–10 (open till midnight), Tues.–Sat. to 11:30 (open till 1 a.m., Fri.–Sat. till 2.) Pre-theater D 5–7. Br Sun. 11:30–3. Live orchestra Tues.–Thurs. 7–1 a.m., Fri.–Sat. 8–2 a.m., Sun. 6–midnight. Music charge after 7. **(M)**. **Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.–Thurs. 7–midnight, Fri.–Sat. to 12:30. Shows Mon.–Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 719-2870. Dress opt. Continental. Spcls: steak, prime ribs, seafood, Res. sug. L daily 11:30–4. D daily 4–1 a.m. After theater supper. No-smoking room. Parties for 10–300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.– Sat.

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5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 *a.m.–1 a.m.* Ent. *nightly. Private parties.* Also **Victor's Cafe—240 Columbus Ave. at 71st St.**, 595-8599. **(M)** AE, CB, DC, MC, V.

57th-60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, *nodino di vitello allo scalogno. Res. nec.* L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/*international. Spcls: châteaubriand for two,* veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed thru 8/11. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** AE, CB, DC, MC, V.

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** AE, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** AE, DC.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. L Mon.–Fri. noon–2:30. D daily 5:30–11. Complete D. **(M)** AE, DC, MC, V.

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh *pasta with lobster and basil, lamb chops old French* style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** AE, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** AE.

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. *Res. sug.* B Mon.–*Fri.* 7:30–9:45. L Mon.–Fri. *noon*–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** AE, CB, DC, MC, V.

NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties for 70. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. *Jacket required. Continental.* Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Sun. 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. S daily till 12:30 a.m. **(M-E)** **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Sat. 7:30–noon. L Mon.–Sat. noon–2:30. Br Sun 11–2:45. Tea Mon.–Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Fri. 8–1 a.m., Sat. to 2 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/-Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 11:30, Sun. 4–11. Bar: Mon.–Thurs. 11:30 a.m.–12:30 a.m., Fri. 11:30–1:30, Sat. 3–1:30, Sun. 4–11:30. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** AE, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun.–Fri. 11:30 a.m.– midnight, Sat. to 12:30 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ZONA ROSA—211 E. 59th St., 759-4444. Casual. Mexican. Spcls: tequila shrimp, fajitas, chimichangas, chili rellenos. Res. sug. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 2 a.m. **(I-M)** AE, CB, DC, MC, V.

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St., 838-4343. Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L & D daily 11 a.m.–2 a.m. Br Sat. & Sun. 11–6. **(M)** AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/-French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–9:30. Closed thru July. **(M)** No Credit Cards.

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. Res. sug. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** AE, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. Outdoor cafe. **(I-M)** AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)** AE, CB, DC, MC, V.

FERRANTE—1294 Third Ave., bet. 74th-75th Sts., 535-3416. Dress opt. Italian. Spcls: chicken Savoy, homemade pasta, veal cardinale. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–midnight, Sat. to 1 a.m. Private parties for 35. Pianist nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** AE, CB, DC, MC, V.

GRAND CRU—1160 First Ave., bet. 63rd-64th Sts., 759-8009/8010. Casual. French. Spcls: escargots a la facon de chef, steak aux escargots, paupiette de sole chartreuse, le saumon aux poivres grille beurre blanc. Champagne bar. Res. sug. D only Mon.–Sat. 4:30–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

HENRY'S 90TH STREET CAFE—1733 First Ave., at 90th St., 831-6615. Casual. American. Spcls: buffalo chicken wings, veal Valdostano, grilled pork chops rosemary, barbecued ribs & chicken. Br Sat.–Sun. noon–4. D Mon.–Fri. 5–midnight, Sat.–Sun. 4–1 a.m. Pianist Wed.–Sun. from 9 p.m. **(I)** AE, DC, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** No Credit Cards.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: roast duckling, veal piccata, woodburning grilled swordfish, lemon chicken with noodles, chocolate pecan passion. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:20 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, lobster, chops, ribs, fresh fish daily. D Mon.–Sat. 5–midnight, Sun. 4–11. 2 hr. free parking after 5. **(I-M)** AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Casual. American. Spcls: steak, chops, seafood. Res. sug. D daily 5–11. Bar Mon.–Sat. till 1 a.m. Pianist Mon.–Sat. **(M)** AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: duckling ravioli with broccoli sauce, striped bass with two caviars, noisettes of veal with ginger sauce. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30, Sun. to 3:30. D daily 6–10:30. S from 10:30. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

SALA THAI—1718 Second Ave., bet. 89th-90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** AE, CB, DC.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** AE, MC, V.

TRUFFLES—696 Madison Ave., bet. 62nd-63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** AE, CB, DC, MC, V.

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4. D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** AE, MC, V.

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: chicken cordon bleu, baked salmon steak, chicken brazilian, hamburgers. B daily 7–11:30. L daily 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

HISAE'S WEST—20 W. 72nd St., 787-5656. Casual. Japanese/Continental. Spcls: steamed mussels with garlic and tomato, brown rice sushi, mixed vegetables topped with melted cheese, roast L.I. duckling with Grande Marnier sauce, flourless chocolate hazelnut cake. Res. sug. D only Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 35. **(M)** AE, CB, DC, MC, V.

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **Empanadas Etc., 11 Fulton St.,** 608-7420. AE, CB, DC, MC, V.

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m. Pianist nightly. Private parties. Closed Sun. during Aug. **(M)** AE, CB, DC, MC, V.

PANARELLA'S—513 Columbus Ave., bet. 84th-85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** AE.

PARIS MILANO—568 Amsterdam Ave., bet. 87th-88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** AE, CB, DC, MC, V.

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** AE, DC, MC, V.

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** AE, CB, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** AE, CB, DC, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** AE, CB, DC, MC, V.

Bronx

SEASHORE—591 City Island Ave., 885-0300. Casual. American/Continental/seafood, Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thurs. Ent. Fri.–Sat. **(M)** AE, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** AE, DC.

MONTE'S VENETIAN ROOM—451 Carroll St., 718-624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.–Sat. to 3 a.m. Free valet parking. **(M)** AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St., 718-522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon–midnight. Bar till 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 718-651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.–Fri. 11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

WATERS EDGE—44th Drive & the East River, L.I.C., 212-936-7110. Dress opt. Seafood. Spcls: lobster, centre cut swordfish, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thurs. 6–11, Fri.–Sat. to midnight, Sun. 5–11. Br Sun. noon–3. Ent. nightly. **(M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, nightly 6:30–11:30. Mon.–Tues., Hortencio & Co. Wed.–Thurs., Ronaldo & Co. Fri.–Sat., Raquel Lima. Sun., Velma Richter. AE, CB, DC.

THE BITTER END—149 Bleecker St., 673-7030. 7/31, Dominant Function; Adult Western; The Options; Paul Clements. 8/9, The Tremeloes. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. 7/31-8/5, Jean Carne. 8/6-11, Barney Kessel, Emily Remler and Joshua Breakstone. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 7/31, An Evening of Canjun Zydeco Music with Rockin' Sydney; Loup Gurou. 8/2,3, An Evening of Stand Up Comedy featuring Dick Shawn, Larry *Storch and Chris Rush.* 8/6, *Jonathan Richman* and the Modern Lovers. 8/8,9, Bobby 'Blue' Bland. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Thru 8/3, Ronnie Mathews with Ray Drummond. Sets from 9:45. AE, CB, DC, MC, V.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 7/31, Steve Adelson. 8/1-3, Rudi Stevenson. 8/5, Simon Wettenhall & Bob Ward. 8/7, Freddy Bryant & Dennin Irwin. 8/8-10, Walter Booker & Jene Adler. Music from 9:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 8/3, The Jody Stecker Band. 8/10, Bob Paisley & Southern Grass. Shows at 9. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. 8/1-4,8-11, 'The Girl from Ipanema' Astrud Gilberto. 8/5, The Les Paul Trio. Shows Sun.–Thurs. at 9 & 11, Fri–Sat at 8, 10, & midnight. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 7/31, Curtiss A backed by The Obs; Chris Stamey. 8/4, Roger Manning; Richard Younger; Jane Williams & Seth Himmelhoch; David Herman; Fran Wiekowski. 8/5, Poez. 8/7, The Raunch Hands;The Last Roundup; The Cannibals. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. Thru 7/31, Hal Schaefer. 8/1, Joanne Brackeen. 8/2,3, Joanne Brackeen with Clint Houston. 8/4, closed. 8/5,6, Bertha Hope. 8/7,8, Nina Sheldon. Late Night Show thru Aug: Every Thurs. at 11, Leata Galloway with Thomas Spahn. Fri. at 1 a.m., Loretta Devine with Loni Berry. Sat. at 1 a.m., Andre de Shields with Marlene Danielle, Freida Williams, and Joel Silberman. **Upstairs:** 8/1 at 9, Andrea Frierson followed by Sheila Jordan & Harvie Swartz at 11. 8/2 at 9, Ellen Foley, followed by Gail Boggs with Brenda Madison at 11, and Mario Cantone Comedy Show at 1 a.m. 8/3 at 9, Shelton Becton. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Wed.–Sun. 10–3 a.m., singer Kitt Moran with pianist Mike Moran and John Arbo on bass. Mon. 10–3, singer pianist Baba Motta with John Belzaguy on bass. Tues. 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo, followed by The Sorrow Astrasa Duo, 10–3 a.m. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Don Friedman plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat from 9:30 p.m., Sun.–Mon from 9. Thru 8/3, pianist Hilton Ruiz with Major Holley on bass. 8/4,5, pianist Bill Charlap. 8/6-10, pianist John Bunch with Dave Shapiro on bass. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St.,758-2272. Tues.–Sat at 9:30 & 11:30, *The Roots of American Jazz,* with Eddy Davis and the Turn of the Century Minstrels (six of them) performing on banjos, mandolins, guitars, xylophones, flutes, clarinets, saxophones, cornets, trombones, euphoniums, tubas, string basses, violins, and percussion, and they'll feature cakewalks, saloon ballads, ragtime, tangos, and habaneras. Mon., The New Orleans Funeral & Ragtime Band. Closed Sundays. AE, DC, MC, V.

MIKELL'S—760 Columbus Ave., at 97th St., 864-8832. 7/31, BMF Sextet. 8/1, Roland Vazquez Band. 8/2,3, Noel Pointer. AE, CB, DC, MC.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.–Sat. from 9–2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/Continental restaurant. 7/31,8/7,8, Nina Menge. 8/1, Nina Sheldon. 8/2,3, Phoebe Legere. 8/4, John Weiss. 8/5,6, Keith McDonald. Music from 9:30. AE, CB, DC, MC, V.

PIZZAPIAZZA— 785 Broadway, at 10th St., 505-0977. Pianist Terry Waldo plays ragtime and hot jazz of the '20s, every Thurs., 8:30–12:30, Fri.–Sat. 9:30–1:30 a.m. AE, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Every Wed. at 8:30, singer Cathy Chamberlain with Howie Wyeth on piano. Fri. at 9, pianist Howie Wyeth with Danny Kane on guitar. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 7/31, Sleeper; Urban Blight. 8/1, Robin Trower with special guest Johnny Copeland. 8/2, Dr. Buzzards New Savannah Band. 8/6, Black Uhuru with Sly Dunbar and Robbie Shakespeare. 8/8, Raven with special guests Anthrax. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 7/31, New Brazil. 8/1, Jameel Moondoc and the Just' Grew Orchestra. 8/2,3, Mark Morganelli and the Jazz Forum All-Stars featuring Charli Persip, John Hicks, Walter Booker, Junior Cook and Walter Davis Jr. MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat., 2–6. Legendary trumpeter Doc Cheatham, Sun 3–7. Thru 8/4, Ron Carter Quartet. 8/5, Gil Evans' Orchestra. 8/6-11, Dewey Redman Quartet. AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with excellent entertainment. Thru 8/3, the compelling jazz singer Sasha Dalton,Tues.–Thurs. at 9 & 11, Fri.–Sat. at 10 & midnight. 8/6-10, vocalist Anita Moore. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 7/31, The Scouts. 8/7, Blind Sam Myers. 8/9, *Big Joe Turner.* Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 8/5, Larry Harlow and Orq. Harlow, Charanga America and special guest Noel Pointer. Music from 9 p.m. **Terrace:** Stanley Cowell and Reggie Workman nightly, except Mon, from 9:30 p.m. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 8/4, Charles McPhearson Quartet with Kenny Barron, Billy Higgins and Curtis Fuller. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 7/31, singer Maria Maxwell. 8/1-4, *The Walter Bolden Express featuring David 'Fathead'* Newman. 8/5,6, Mark Morganelli and the Jazz Forum All-Stars. 8/7-11, The Ram Ramirez Quintet. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. Thru 8/3, pianist Ray Bryant with Jimmy Rowser of bass. 8/5, pianist Jim Roberts with Brian Torff on bass. 8/6-10, pianist Hilton Ruiz *with Major Holley on bass.* AE.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Thru 8/8, the Summer New Orleans Music Festival. 7/31, Buddy Guy & Junior Wells with special guests Ramsey McLean, The Survivors and Charmaine Neville. 8/1, Irma Thomas and Johnny Adams. 8/2,3, Beausoleil plus Big Twist and the Mellow Fellows. 8/4,5, The Golden Eagles and Rebirth. 8/6,7, *Rockin' Dopsie with Katie Webster.* Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hang-out. AE, DC, MC, V.

Comedy/Magic

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 8/4, comedians Michael Winslow with John Ferrentino, Tues.–Thurs., Sun. at 9, Fri.–Sat. at 9 & 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J. J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.–Thurs. the fun starts at 9, Fri.–Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 8/17, comedian Richie Gold with Chance Langton, Danny Curtis, J.J. Ramirez, Mon.-Thurs. at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. AE, CB, DC, MC, V.

GOODTIMES—449 Third Ave., at 31st St., 686-4250. Full menu, comics, singers and impressionists. AE, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.–Thurs. 8–4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.–Sat. from 8 p.m. No credit cards.

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.–Fri. pianist Johnny Andrews, 5:30–7:30. Continuous entertainment. Tues., Danny Curtis. Wed.–Sat., Marian Paige and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Tues., Showcase. Wed., magician Imam and comedian Terry Day. Thurs., magician Devlin and Terry Day. Fri.–Sat., magicians Count de Mattiazzi and Mal Cross. Shows Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11:30. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4–4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.–Fri. 4:30–3 a.m., Sat. 9–4 a.m., Sun. 9–3 a.m. AE.

BRASIL BRASIL—50 W. 72nd St., 873-0437. Restaurant with music for dancing. Fri. & Sat. from 10–4 a.m., Latin Revue. AE, MC, V.

CLUB A—333 E. 60th St., 308-2333. Bistro dining and lively disco dancing nightly 10–4 a.m., (bistro closed Mon.). AE, CB, DC.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with disco dancing Thurs.–Sat. from 10 p.m.–4 a.m. AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 8/31, The Hey Jackson Trio, with Hey on drums, Nick

Palma on bass and Larry Intorella on piano, alternating with singer-pianist Tommy Furtado. Nightly except Sun., at 10 p.m., midnight and 2 a.m. AE, CB, DC.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz, Tues.–Sat. 10–4 a.m. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. AE, V.

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil. 7/31,8/1, Big Youth - The Hottest Reggae Act. 8/7, Sister Carol. 8/8, Pablo Moses and the Revolution Dream Band. AE, V.

TAVERN ON THE GREEN—Central Park at W. 67th St., 873-3200. Dance in the outdoor garden to the sounds of popular swing and jazz of the 30's and 40's with Bill Sledge and his Hammers, Tues., Thurs.-Sun. from 9-1 a.m. (weather permitting!). AE, CB, DC, MC, V.

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. AE, DC, MC, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Thru 8/3, the inimitable Peggy Lee returns to cabaret for the first time in a decade, Tues. at 8:30, Wed.–Sat. at 8:30 & 11. AE, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. AE.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. AE, CB, DC, MC, V.

PANACHE—149 E. 57th St., 935-0244. 7/31,8/7, Leigh Clarkgranville. 8/1,2, Warren Lyons and Judith Siegfried. 8/4,5, Jennifer Galina. 8/8, Scott Conners. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 9/29, the Panama Francis and the 'Savoy Sultans,' play for dancing, nightly except Mon. AE, CB, DC, MC, V.

Hotel Rooms

DORAL TUSCANY—120 E. 39th St., 686-1600. **Da Vinci:** Restaurant with entertainment featuring pianist Martin Berns, Mon.–Fri. 7–11 p.m. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. AE, CB, DC, MC, V.

HELMSLEY PALACE—Madison Ave., at 50th St., 888-7000. **Harry's New York Bar:** Pianist-singer Dick Haddy, Tues.–Sat. 6–1 a.m., Thomas Lebrun plays Sun.–Mon. **Gold Room:** Afternoon tea daily 2:30–6:30 p.m. with harpist Maritza Bolanos. **Madison Room:** Cocktail lounge, pianist Ray Hartley, Tues.–Sat. 6–1 a.m. Herb Strizik, Sun.–Mon. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues.,Thurs.–Sun. from 7–midnight, Mon. & Wed., pianist Betsy Hirsch takes over. Every Mon.-Fri., from 3-7, pianist Spencer Glanz, and Sat.-Sun., Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. AE, CB, DC, MC, V.

INTER-CONTINENTAL—111 E. 48th St., 421-0836. **Barclay Terrace:** Pianist Richard Siegel plays, Mon.–Fri. 5:30–10:30. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Sat.–Sun.pianist Nancy Winston, 6–11. Supper dancing to the Bucky Pizzarelli Trio every Fri. & Sat. from 10:30–1:30 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon., 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. AE, CB, DC, MC, V.

Background Music

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Mon.–Sat. from 8. AE, CB, DC, MC, V.

DIVINO—1542 Second Ave., bet. 80th-81st Sts., 517-9269. Every Tues., Wed. & Sat. from 9–1 a.m., Melvin Jefferson plays the music of Cole Porter and Rodgers & Hart. Thurs. & Fri., Nancy Marano plays famous Broadway show tunes, past and present. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Wayne Lanchester Mon.–Wed. from 6 p.m. Sammy Goldstein plays Thurs.–Sat. from 7:30. AE, CB, DC, MC, V.

WATER'S EDGE—44th Drive & the East River, LIC, 718-392-4055. Restaurant with international fare. Singer Millie Kaiserman and pianist Bill Halsey, Tues.–Sun. from 9:30 p.m. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Continental restaurant. Pianist Donald Corren every Tues.–Sat. from 8–1 a.m. AE, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. 7/31, Sid Lippman; Yvette Johnson. 8/1, Sid Lippman; Bruce Hopkins. 8/2, Eileen Valentino; Bruce Hopkins. 8/4, Eileen Valentino, Nan Mason. 8/5, Steve Hayes. 8/6, Toba Sherwood. Shows at 8:30 & 11. No credit cards.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 7/31,8/8–10, Anita Hollander; Rich Ramirez; Darryl Jones. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. Thru 8/3, 6-10, Dick Wellstood. 8/4, Keith Macdonald. 8/5, John Colianni.Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

JOLSONS—400 W. 42nd St., 564-0004. Continental/American restaurant featuring Scott Berry Thurs.–Sat. 8–1 a.m. AE, CB, DC, MC, V.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. AE, MC, V.

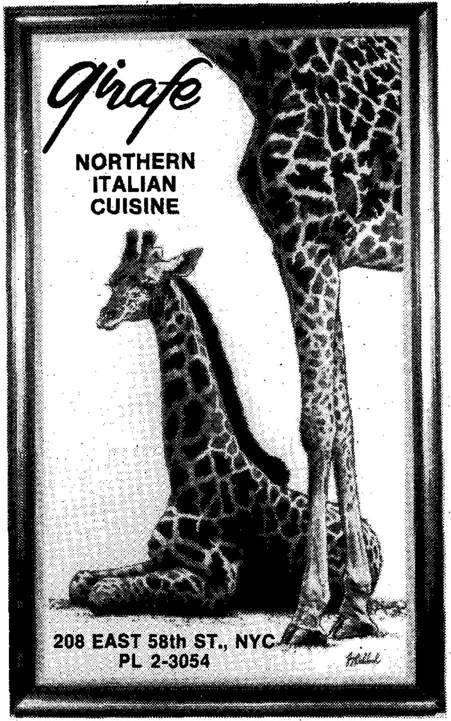
LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist-composer Ann Hampton Callaway performing every Tues.–Sat. from 9:30–1:30 a.m. AE, CB, DC, MC, V.

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. AE, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Booth playing Tues.–Sat. from 8 p.m. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Continental restaurant. Singer-composer-pianist Charles DeForest, Tues.–Sat. from 8 onwards. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Sat., Bobbi Miller. Thurs., Bucky Bucholtz. Fri., Charlene Bryant. Music from 8. AE, DC, MC, V.



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RADIO HIGHLIGHTS

Wed., July 31

3:00/WNCN—Waldteufel: Skater's Waltz, Op. 183; **Beethoven:** Sym #5 in c, Op. 67.

WNYC—Panufnik: Universal Prayer.

4:04/WQXR-AM/FM—Liszt: Fantasy on Themes from Beethoven's "Ruins of Athens"; **Handel:** Cto Grosso in B-Flat, Op. 3, #2; **J. C. Bach:** Ov #4 in C.

5:00/WNCN—Delibes: Sylvia: Act II: Entr'acte & Scene; **Mompou:** Scenes d'enfants; **Dukas:** The Sorcerer's Apprentice.

6:00/WNCN—Salieri: Sym in D, "Veneziana"; **Shostakovich:** Age of Gold, Op. 22; **Vivaldi:** Cto for Violin in F, Op. 7, #5; **Gottschalk:** The Dying Poet.

7:00/WNYC—Dvorak: Sym #5 in F.

7:03/WQXR-AM/FM—Punto: Horn Cto #5 in F; **Schubert:** 12 Valses Nobles; **Albeniz:** Iberia: Evococion.

8:00/WNCN—Handel: Cto Grosso in F, Op. 6, #2; **Various:** Elizabethan Songs; **Rossini:** Sonata for Strings #1 in G.

WNYC—Busoni: Turandot Suite; **Ravel:** Gaspard de la nuit.

8:06/WQXR-AM/FM—Schumann: Genoveva: Ov; **Rochberg:** Violin Cto.

9:00/WNCN—Spohr: Cto for Violin #8 in a, Op. 47; **Mahler:** Sym #10

10:00/WNYC—Meet-the-Composer. George Rochberg.

Thurs., Aug. 1

3:00/WNCN—Mascagni: Cavalleria Rusticana: Intermezzo; **Franck:** Sym in d.

WNYC—Falla: Harpsichord Cto; **Shapero:** Serenade for String Orch.

4:04/WQXR-AM/FM—Saint-Saens: Morceau de Concert for Harp & Orch; **Mozart:** Sym #24 in B-Flat; **Liszt:** Mephisto Waltz.

5:00/WNCN—Verdi: Aroldo: Ov; **Anon:** Medieval Christmas Music; **Mendelssohn:** Hebrides Ov, Op. 26; "Fingal's Cave."

6:00/WNCN—Schubert: Impromptu in B-Flat, Op. 142, #3; **Bizet:** Carmen: Fantasy; **Moeran:** Two Legends: "A Folk Story," "Rune."

7:03/WQXR-AM/FM—Couperin: Allemande a deux Clavecins; **Ravel:** Le Tombeau de Couperin; **Schubert:** Polonaise in E-Flat for Violin & Chamber Orch.

7:05/WNYC—Barab: Bits & Pieces; **Delius:** Dance Rhapsody #1; **Glinka:** Trio Pathetique.

8:00/WNCN—Telemann: Suite for 2 Horns, 2 Violins & Bass in F; **Handel:** Cto Grosso in c, Op. 6, #8; **Albinoni:** Cto for 2 Oboes in C, Op. 7, #2.

WNYC—Concertgebouw Orchestra. **Prokofiev:** Sym-Cto for Cello & Orch, Op. 125; **Bach:** Sarabande in C from Suite #3 for Cello; **Brahms:** Sym #4 in e, Op. 98.

8:05/WQXR-AM/FM—Tchaikovsky: Sym #5 in e.

9:00/WNCN—AT&T *Presents Carnegie Hall Tonight.* John Rubinstein, host. Cincinnati Pops, conducted by Erich Kunzel. **(arr. Hayman):** A New York Tribute; **Offenbach:** Gaite Parisienne: Selections; **(arr. F. Proto):** "A Portrait of George": Gershwin on Broadway and in Hollywood.

Fri., Aug. 2

3:00/WNCN—Sibelius: Rakastava, Op. 14; **Debussy:** Arabesque #1 in E; **Wagner:** Tannhauser: Ov.

WNYC—Hindemith: Das Marienleben; Sym in E-Flat.

4:04/WQXR-AM/FM—Debussy: Petite Suite; **L. Mozart:** Cto for 2 Horns & Orch; **Schubert:** Rosamunde: Ov.

5:00/WNCN—Mendelssohn: Rondo Brillant in E-Flat, Op. 29; **Vivaldi:** L'Estro Armonico: Cto for 2 Violins in a, Op. 3, #8; **F. and C. Doppler:** Souvenir de Prague, Op. 24; **Offenbach:** Le Papillon: Prelude & Act I, Scene I.

6:00/WNCN—Haydn: Sym #10 in D; **Liszt:** Mephisto Waltz #1; **Beethoven:** Egmont, Op. 84: Ov.

7:00/WNYC—San Francisco Opera: Wagner's Ring Cycle. Gotterdammerung. With Eva Marton, Kathryn Bouleyn, Helga Dernesch, Mariana Paunova, Jean Herzberg, Alexandra Hughes, Rene Kollo, Michael Devlin, John Tomlinson, Walter Berry. Conducted by Edo de Waart, directed by Nikolaus Lehnhoff.

7:03/WQXR-AM/FM—Rameau: Les Paladins: Ov; **Delius:** In a Summer Garden; **C. P. E. Bach:** Harpsichord Cto in G.

8:00/WNCN—Handel: Sonata for Flute & Continuo in a; **Mozart:** Sinfonia Concertante in E-Flat; **L. Couperin:** Harpsichord Works.

8:05/WQXR-AM/FM—Purcell: Come Ye Sons of Art (Ode for Queen Mary's Birthday, 1694); **Moeran:** Rhapsody in F-Sharp for Piano & Orch.

9:00/WNCN—Liszt: Mazeppa; **Dowland:** Fortune My Foe; **J. Strauss Jr.:** Wine, Women & Song Waltz, Op. 333; **Kodaly:** Piano Works, Op. 3.

Sat., Aug. 3

10:00 a.m./WNCN—Mozart: Sym #38 in D, "Prague"; **Prokofiev:** Sym #1 in D, Op. 25, "Classical."

WNYC—Schuman: Sym #6.

11:00 a.m./WNCN—Paganini: Cto for Violin #1 in D; **Tchaikovsky:** Marche Slave, Op. 31.

12:00/WNYC—Library of Congress Chamber Music. **Handel:** Cto a Quattro in D for Oboe, Violin, Viola da Gamba & Continuo; **Bach:** Trio Sonata in D.

12:05/WQXR-AM/FM—Debussy: Six epigraphes antiques.

1:00/WNCN—Handel: Cto Grosso in d, Op. 6., #10; **Chausson:** Cto for Violin, Piano & String Qt, Op. 21.

2:00/WNCN—Waterloo Festival. Waterloo Festival Orch, conducted by Gerard Schwarz. With pianist Alicia de Larrocha. **Debussy:** Jeux; **Beethoven:** Cto for Piano #3 in c, Op. 37; **Stravinsky:** Petrouchka: Suite.

2:05/WQXR-AM/FM—*Saturday Afternoon at the Opera.* **Bizet:** Carmen (Baltsa, Ricciarelli, Carreras, van Dam, Paris Opera Chorus, Berlin Phil/von Karajan).

4:00/WNCN—Rossini: La Gazza Ladra: Ov; **Liszt:** Transcendental Etudes, #1–3; **Ibert:** Divertissement; **Haydn:** Trio for Baryton #48 in D.

5:00/WNCN—B. Marcello: Sonata for Recorder & Continuo in C, Op. 2, #6; **C. Stamitz:** Clarinet Quartet in A, Op. 4, #6; **Doppler:** Fantaisie pastorale hongroise, Op. 26.

5:05/WQXR-AM/FM—Music Mountain Chamber Series.

7:00/WNCN—Anniversary Concert. Zino Francescatti. **Beethoven:** Sonata for Violin & Piano #7 in c, Op. 30, #2; **Vitali:** Chaconne in g, Op. 4; **Beethoven:** Sonata for Violin & Piano #3 in E-Flat, Op. 12, #3.

8:00/WNCN—Jean Martinon, conductor. **Debussy:** Children's Corner Suite; **Dukas:** Ariane et Barbe-Bleue: Introduction to Act III; **Debussy:** Berceuse heroique; **Casadesus:** Cto for Piano , Op. 37.

9:00/WKCR—Opera Topics. Lorenzo Alvary's report on the 1984 "Francisco Vinas" International Singing Competition, in Barcelona.

WNCN—Saturday Night Opera. **Donizetti:** Lucia di Lammermoor (Peters, Peerce, Maero, Tozzi, Rome Opera House Orch & Chorus/Leinsdorf).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Charles Dutoit, conductor. With pianist Joela Jones. **Liszt:** Piano Cto #1 in E-Flat; **Dvorak:** Sym #9 in e, Op. 95, "From the New World."

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. Marissa Galvany, guest, in excerpts from Verdi's *Macbeth* and other works.

Sun., Aug. 4

9:04 a.m./WQXR-AM/FM—Schubert: Piano Sonata in a, Op. 143; **Respighi:** Old Dances and Airs, Suite #2.

10:00 a.m./WNCN—Classic Guitar. **Giuliani:** Grand Overture, Op. 61; **Trad.:** Spanish Romance; **Bach:** Suite for Lute #3 in g; **Satie:** Gymnopedie #3; **Sor:** Sonata in C, Op. 15b.

WNYC—Pianists live in concert. Performances by Rubinstein, Lipatti, Hofman, Haskil, and others.

11:00 a.m./WNCN—Lanner: Jagers Lust Galopp, Op. 82; **Brahms:** Sym #2 in D, Op. 73; **Schubert:** Comic Landler.

12:00/WNYC—The Frick Collection. The Muir String Quartet. **Mozart:** Qt #2 for Piano & Strings in E-Flat; **Dohnanyi:** Serenade for Violin, Viola & Cello in C, Op. 10; **Brahms:** Qt #2 for Piano & Strings in A, Op. 26.

1:00/WNCN—Milwaukee Symphony Orchestra. Zdenek Macal, conductor. With pianist Claudio Arrau, the Wisconsin Sym Chorus. **Beethoven:** Coriolan Ov, Op. 62; **Bruckner:** Mass #2 in e; **Beethoven:** Cto #4 for Piano in G.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor. *With violinist Christian* Altenburger, soprano Carole Farley. **Schubert:** Rosamunde: Ov; **Berg:** Cto for Violin & Orch; **Schubert:** Sym #6 in C, Op. 140.

4:00/WNCN—Rossini: Sonata for Strings #1 in G; **Mozart:** Cto for Horn #4 in E-Flat; **Vivaldi:** Cto for Oboe, Strings & Continuo in C.

6:00/WNYC—St. Louis Symphony. Leonard Slatkin, conductor. **R. Strauss:** Salome, Op. 54.

7:00/WNCN—Anniversary Concert. Arthur Bliss and William Schuman. **Bliss:** Theme & Cadenza for Violin; **W. Schuman:** Prelude.

8:00/WNYC—Pipedreams. Bach at Holy Cross. An all-Bach recital is played by James David Christie on the new Taylor & Boody organ at St. Joseph Memorial Chapel in Worcester, Mass.

8:05/WQXR-AM/FM—Delta Opera House. **Rossini:** La donna del lago (Ricciarelli, Terrani, Raffanti, *Gonzales*, Ramey, The Chamber Orch of Europe/Pollini).

9:30/WNYC—Schuman: Sym #9; Sym #7.

Mon., Aug. 5

3:00/WNCN—Tchaikovsky: Capriccio Italien, Op. 45; **Schubert:** Trio #2 in B-Flat; **Ravel:** Menuet antique.

WNYC—Richter: Cto for Piano, Violas, Cellos & Basses; **Krenek:** Sonata #3 for Piano; **Sessions:** String Qt #2; **Schoenberg:** Transfigured Night.

4:04/WQXR-AM/FM—Bach: Flute Cto in C; **Mendelssohn:** The Fair Melusina: Ov; **Copland:** Our Town, Suite.

5:00/WNCN—J. C. Bach: Sym for Winds #6 in B-Flat; **Rossini:** William Tell: Ov.

6:00/WNCN—Lalande: Symphonies for the King's Supper; **Smetana:** Ma Vlast: The Moldau.

7:00/WNYC—Shostakovich: Sym #1 in F; **Haydn:** Theme & Variations in C.

7:03/WQXR-AM/FM—Wagenseil: Sinfonia in D; **Grieg:** Lyric Suite; **Haydn:** Piano Sonata #51 in D.

8:00/WNCN—Telemann: Getreue Musikmeister: Solo in f; **Haydn:** Sonata for Piano #11 in B-Flat; **Bach:** Brandenburg Cto #3 in G.

WNYC—Bach Gesellschaft. Judith Norell, *harpsichordist.* **Bach:** Cto in d; Well-Tempered Clavier, Book I: Prelude & Fugue #9 in E; Fantasy in c.

8:05/WQXR-AM/FM—Elgar: Violin Cto in b.

9:00/WNCN—Great Concerts From the Y. Recorded at the 92nd Street Y. Viktoria Mullova, violinist, and Charles Abramovic, pianist. **Bach:** Partita #1 in b for Unaccompanied Violin; **Brahms:** Sonata #3 for Violin & Piano in d, Op. 108.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor. **Stravinsky:** Monumentum pro Gesualdo di Venosa; **Prokofiev:** Piano Cto #3 in C, Op. 26; **Nielsen:** Sym #3.

Tues., Aug. 6

3:00/WNCN—Rossini: La Gazza Ladra; **Haydn:** Sym #45 in f-sharp, "Farewell."

WNYC—Purcell: King Arthur; Funeral Music for Queen Mary.

4:04/WQXR-AM/FM—Endler: Trumpet Cto in F; **Chopin:** Ballade #1 in g, Op. 23; **Wagner:** The Flying Dutchman: Ov; **Tarrega:** Three Mazurkas.

5:00/WNCN—Mozart: Sym in B-Flat; **Schubert:** Magic Harp: Ov; **Handel:** Cto for Oboe #2 in B-Flat.

6:00/WNCN—Grieg: Elegiac Melodies, Op. 34; **Handel:** Trio Sonata for Oboe & Violin in d; **Rimsky-Korsakov:** Concert Fantasy for Violin & Orch, Op. 33.

7:03/WQXR-AM/FM—Purcell: Abdelazar: Ov; **Haydn:** Sym #13 in D; **Bizet:** Jeux d'Enfants.

7:05/WNYC—Sibelius: Sym #7 in C; **Wikmanson:** String Qt in B-Flat.

8:00/WNCN—Telemann: Sonata for Bassoon & Continuo in f; **Vivaldi:** Cto for 3 Violins & Strings in F.

WNYC—New Music Los Angeles. **Nancarrow:** Man of the Year.

8:05/WQXR-AM/FM—Avison: Cto Grosso #7 in g; **Delius:** Paris.

9:00/WNCN—R. Strauss: Death & Transfiguration, Op. 24; **Bach:** French Suite #5 in G; **Vorisek:** Rondo in C, Op. 18, #2.

9:06/WQXR-AM/FM—Montreal Symphony Orchestra. Charles Dutoit, conductor.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, July 31–Aug. 2 and Aug. 5–6

❷ **WCBS** 212-975-4321
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🅢 **SHOWTIME** 212-708-1600
🅦 **WOMETCO (WHT)** 800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Civic Programming (except Mon)
Mon/Tom and Jerry
🅢 Wed/**Movie**: Goldy: The Last of the Golden Bears
Mon/**Movie**: A Tale of Two Cities
Tue/Selkie the Seal

6:30
❷ ❹ News
❺ Groovie Ghoulies
❾ 700 Club
⓫ Great Space Coaster
🅗 Thu/**Movie**: Goldy: The Last of the Golden Bears

7:00
❷ Morning News
❹ Today
❺ Fat Albert and the Cosby Kids
❼ Good Morning America
⓫ Pink Panther
🅗 Fri/It's No Crush, I'm in Love
Mon/The Wilder Summer
Tue/Life on Earth: Victors of Dry Land
🅢 Tue/**Movie**: Doctors and Nurses

7:30
❺ Plastic Man
❾ Straight Talk
⓫ Scooby Doo
🅗 Wed/Fraggle Rock (cc)
🅢 Thu, Fri/Righteous Apples
Mon/**Movie**: Never Say Never Again (cc)

8:00
❺ Woody Woodpecker
⓫ Superfriends
🅗 Wed/**Movie**: Mr. Mom
Thu/**Movie**: Windwalker
Fri/**Movie**: Strange Brew
Mon/**Movie**: Zelig
Tue/**Movie**: Friendly Persuasion
🅢 Wed/**Movie**: Wuthering Heights
Thu/**Movie**: Cannonball Run II (cc)
Fri/**Movie**: Manny's Orphans

8:30
❺ Flintstones
❾ Romper Room
⓫ Munsters
🅢 Tue/Paper Chase

9:00
❷ All New Let's Make a Deal
❹ Donahue
❺ Brady Bunch
❼ Morning Show
⓫ Incredible Hulk
🅦 Wed/**Movie**: My Tutor
Thu/Simon and Garfunkel
Fri/**Movie**: Fleshburn
Mon/**Movie**: Where the Boys Are '84
Tue/**Movie**: The Wild Swans

9:30
❷ Anything for Money
❺ Gilligan's Island
❾ Flying Nun
🅗 Wed/**Movie**: Between Friends
Fri/Last of the Red Hot Dragons
Mon/**Movie**: O'Hara's Wife

10:00
❷ $25,000 Pyramid
❹ Silver Spoons
❺ Bionic Woman
❾ Gidget
⓫ Mork & Mindy
🅗 Thu/**Movie**: Red Dawn (cc)
Fri/**Movie**: Cannonball Run II (cc)
🅢 Wed/**Movie**: It's a Date
Thu/**Movie**: Skirts Ahoy!
Fri/**Movie**: Reunion in Vienna
Mon/**Movie**: Raffles
Tue/**Movie**: The Gang That Couldn't Shoot Straight

10:15
🅦 Tue/**Movie**: The Muppets Take Manhattan

10:30
❷ Press Your Luck
❹ Sale of the Century
❼ Comedy Take
❾ Partridge Family
⓫ Family
🅗 Tue/**Movie**: Slapstick of Another Kind (cc)
🅦 Fri/**Movie**: Vamping

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Make Room for Daddy
❼ Angie
❾ Bewitched
🅗 Mon/Yesteryear . . . 1933
🅦 Wed/**Movie**: Where the Boys Are '84
Thu/**Movie**: Sixteen Candles
Mon/**Movie**: Sinbad and the Eye of the Tiger

11:30
❹ Scrabble
❺ Carol Burnett
❼ All Star Blitz
❾ I Dream of Jeannie
⓫ Best Talk in Town
🅗 Wed/The 30-Second Seduction: Television Advertising

12 **NOON**
❷ Body Language (except Thu)
Thu/Seeing Stars
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ ⓫ News
🅗 Wed/**Movie**: Careful He Might Hear You (cc)
Thu/**Movie**: The Terry Fox Story (cc)
Fri/**Movie**: Misunderstood
Mon/**Movie**: The Little Foxes
Tue/**Movie**: Curse of the Pink Panther
🅢 Wed/**Movie**: Black Beauty
Thu/**Movie**: Star Trek III: The Search for Spock (cc)
Fri/**Movie**: Never Say Never Again (cc)
Mon/**Movie**: Cannonball Run II (cc)
Tue/**Movie**: Windwalker
🅦 Tue/**Movie**: Raffles

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ Wed/**Movie**: Planet of the Dinosaurs (1968). James Whitworth.
Thu/**Movie**: War of the Gargantuas (1966). Russ Tamblyn.
Fri/**Movie**: Dracula's Dog (1978). Jose Ferrer.
Mon/**Movie**: The Bloody Fight (1975). Alan Tang.
Tue/**Movie**: Superdragon (1975). Bruce Li.
🅦 Fri/**Movie**: Meatballs Part II

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Wed/**Movie**: Keeper of the Flame (1942). Katharine Hepburn, Spencer Tracy.
Thu/**Movie**: The People Against O'Hara (1952). Spencer Tracy, Pat O'Brien. Lawyer sees the light.
Fri/**Movie**: Stage Door (1937). Katharine Hepburn, Ginger Rogers, Lucille Ball. Boarding-house actresses wait in the wings.
Mon–Tue/Joker's Wild
🅦 Wed/**Movie**: Bachelor Party
Thu/**Movie**: Richard Pryor Here and Now
Mon/**Movie**: My Tutor

1:30
❷ As the World Turns
❾ Mon–Tue/Tic Tac Dough
🅦 Tue/Simon and Garfunkel

2:00
❹ Another World
❺ News Headlines
❼ One Life to Live
❾ Mon–Tue/Dating Game
🅗 Wed/**Movie**: The Stone Boy (cc)
Thu/Philip Marlowe—Private Eye (cc)
Fri/**Movie**: Friendly Persuasion
Mon/**Movie**: Right of Way (cc)
Tue/The 30-Second Seduction: Television Advertising
🅢 Wed/**Movie**: Rose Marie
Thu/**Movie**: Raffles
Mon/**Movie**: Young Bess
Tue/**Movie**: Scarface (1932)
🅦 Fri/**Movie**: Fleshburn

2:15
❺ Popeye

2:30
❷ Capitol
❾ Mon–Tue/Newlywed Game
⓫ Pink Panther
🅗 Tue/**Movie**: Lost and Found
🅢 Fri/**Movie**: Doctors and Nurses

2:45
🅦 Mon/**Movie**: Where the Boys Are '84

3:00
❷ Guiding Light (except Thu)
Thu/**Special**: The 12th Annual Daytime Emmy Awards
❹ Santa Barbara
❺ Inspector Gadget
❼ General Hospital
❾ Hawaii Five-O
⓫ Superfriends
🅗 Thu/**Movie**: Slapstick of Another Kind (cc)
🅦 Wed/**Movie**: My Tutor
Thu/Simon and Garfunkel
Tue/**Movie**: The Big Chill

3:30
❺ Woody Woodpecker and Bugs Bunny
⓫ Heathcliff
🅗 Wed/**Movie**: The Camel Boy
🅢 Thu/Righteous Apples
🅦 Fri/**Movie**: Vamping

4:00
❷ Rockford Files (except Thu)
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Wed–Thu/Joker's Wild
Fri/**Baseball**: Mets vs. Chicago Cubs
Mon–Tue/S.W.A.T.
⓫ Voltron
⓭ Sesame Street (cc)
🅗 Mon/Banjo, the Woodpile Cat
🅢 Wed/**Movie**: Goldy: The Last of the Golden Bears
Thu/**Movie**: Windwalker
Fri/**Movie**: Sherlock Holmes in the Baskerville Curse
Mon/**Movie**: A Tale of Two Cities
Tue/**Movie**: Doctors and Nurses

4:30
❹ People's Court
❺ Batman
❼ Divorce Court
❾ Wed–Thu/Tic Tac Dough
⓫ Laverne & Shirley
🅗 Thu/**Movie**: Goldy: The Last of the Golden Bears
Fri/**Movie**: The Wild Pony
Mon/Starstruck
Tue/**Movie**: Somewhere, Tomorrow
🅦 Mon/**Movie**: Pickwick Papers

5:00
❷ ❹ ❼ News
❺ Dukes of Hazzard
❾ Wed–Thu/Dating Game
Mon–Tue/Vega$
⓫ Little House on the Prairie
⓭ Reading Rainbow (cc)
🅗 Wed/Fraggle Rock (cc)
🅦 Wed/**Movie**: Take This Job and Shove It
Thu/**Movie**: Eddie and the Cruisers
Tue/**Movie**: The Muppets Take Manhattan

5:30
❾ Wed–Thu/Newlywed Game
⓭ Everybody Here
🅗 Wed/The 30-Second Seduction: Television Advertising
Mon/The Wilder Summer
🅢 Fri, Mon/Righteous Apples
Tue/Selkie the Seal
🅦 Fri/**Movie**: Platinum Blonde

5:45
🅦 Mon/**Movie**: Moon Madness

Evening, July 31–Aug. 2 and Aug. 5–6

Wed., July 31

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Benson
⓭ New Jersey Nightly News
㉑ How to Play the Piano Despite Years of Lessons
㉛ World Chronicle
🅗 **Movie**: The Last Starfighter (cc)
🅢 **Movie**: Black Beauty

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Saving Energy
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Sale of the Century
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Working Women
🅦 **Movie**: Where the Boys Are '84

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ **Baseball**: Yankees vs. Cleveland Indians
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Hiroshima Plus 40

Years . . . and Still Counting
❹ Highway to Heaven
❺ PM Magazine
❼ Rock 'n' Roll Summer Action
❾ News
⓭ National Geographic Special—Ballad of the Irish Horse
㉑ Nanny
㉛ Video Music Box
🅗 **Movie:** Risky Business (cc)
🅝 **Movie:** Born in Flames
🅢 **Movie:** Murder in Space

8:30
❺ Carol Burnett
❾ Tic Tac Dough

9:00
❷ **Movie:** Two Kinds of Love. Lindsay Wagner, Ricky Schroder.
❹ Facts of Life
❺ Merv Griffin
❼ Dynasty (cc)
❾ **Movie:** Touch of Evil (1958). Orson Welles, Charlton Heston, Janet Leigh. Current Welles svelte compared with this *one; Leigh has troubles in* a motel room again.
⓭ New Jersey Waterloo Village Festival
㉑ The Fall and Rise of Reginald Perrin
㉛ The Cannabis Crusade. A look at a Californian industry.
🅦 **Movie:** The Big Chill

9:30
❹ Double Trouble
㉑ Butterflies
㉛ The Eagle Returns
🅢 **Movie:** Joy of Sex

9:45
🅗 **Movie:** Mr. Mom

10:00
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel (cc)
⓭ Mirage
㉑ Monty Python
㉛ Borneo Playback: A Sabah Story
🅝 **Movie:** Peppermint Soda

10:30
㉑ Monty Python

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅦 **Movie:** Laura's Desires

11:05
🅢 **Movie:** Joy of Flying

11:30
❷ **Movie:** Who'll Stop the Rain? (1978). Nick Nolte, Tuesday Weld.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Long Island Report
🅗 **Movie:** Where the Boys Are '84 (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Lifeline
🅝 **Movie:** The Decline of Western Civilization

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
🅢 **Movie:** Last Embrace
🅦 **Movie:** Bachelor Party

12:50
❷ New Avengers

1:00
❼ **Movie:** Hot Spell (1958). Shirley MacLaine, Anthony Quinn.
❾ Joe Franklin
⓫ Twilight Zone

1:10
🅗 **Movie:** Foxes

1:30
❹ ⓫ News

1:35
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Stingray (1978). Christopher Mitchum.
⓫ **Movie:** Kiss, Kiss, Kill, Kill (1974). Helen Mirren.

2:05
❺ **Movie:** Kisses for My President (1964). Fred MacMurray, Polly Bergen.

2:15
🅢 **Movie:** Felicity

2:30
❹ Ben Casey
🅦 **Movie:** My Tutor

3:00
🅗 **Movie:** Now and Forever

3:30
❹ Ben Casey
⓫ F Troop

3:50
🅢 **Movie:** Murder in Space

4:00
❾ Joe Franklin
⓫ Abbott and Costello

4:16
❺ Rituals

4:30
❹ Here's Lucy
⓫ Biography: John L. Lewis

4:40
🅗 **Movie:** Risky Business (cc)

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:20
🅢 **Movie:** Wuthering Heights

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Thu., Aug. 1

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Benson
⓭ New Jersey Nightly News
㉑ Rod & Reel
㉛ Why in the World
🅗 **Movie:** Brady's Escape
🅢 **Movie:** The Gang That Couldn't Shoot Straight

6:30
❺ One Day at a Time
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Roughing It
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ Sale of the Century
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Innovation
🅦 **Movie:** Sixteen Candles

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ **Baseball:** Yankees vs. Cleveland Indians
㉑ Long Island Report
㉛ Dr. Who
🅗 Video Jukebox

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ PM Magazine
❼ **Movie:** *Big Wednesday* (1978). Jan-Michael Vincent, William Katt.
❾ News
⓭ Evening at the Pops
㉑ Jazz Tonight—Mayport and All That Jazz
㉛ Video Music Box
🅗 **Movie:** Red Dawn (cc)
🅝 **Movie:** The World of Apu
🅢 **Movie:** Cannonball Run II (cc)

8:30
❹ Family Ties
❺ Carol Burnett
❾ Tic Tac Dough

9:00
❷ Simon & Simon
❹ Cheers
❺ Merv Griffin
❾ **Movie:** Woman's World (1954). Clifton Webb, Fred MacMurray.
⓭ Mystery!—Reilly: Ace of Spies (cc)
㉑ Here's to Your Health
㉛ E. L. Doctorow and the American Dream
🅦 **Movie:** Dodsworth

9:30
❹ Night Court
㉑ This Old House (cc)
㉛ World Professional Dance Championship

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
⓭ Intercom—Cuba: 25 Years of Revolution
㉑ Soundstage—VSOP II
🅗 **Movie:** Blackout (cc)
🅝 **Movie:** The River
🅢 Brothers (cc)

10:30
🅢 Bizarre 24 (cc)

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅢 **Movie:** Star Trek III: The Search for Spock (cc)
🅦 **Movie:** Butterflies

11:30
❷ New Avengers
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ Racing From Roosevelt
⓫ Honeymooners
㉑ Long Island Report

11:45
🅗 Whoopi Goldberg Direct From Broadway

12 **MIDNIGHT**
❼ Eye on Hollywood
❾ Hawaii Five-O
⓫ Star Trek
⓭ Masterpiece Theatre—The Citadel (cc)
🅝 **Movie:** The Harder They Come

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
🅦 **Movie:** Richard Pryor Here and Now

12:40
❷ **Movie:** The Fiendish Plot of Dr. Fu Manchu (1980). Peter Sellers.

12:45
🅗 **Movie:** The Soldier

1:00
❼ **Movie:** It's a Bikini World (1967). Deborah Walley, Tommy Kirk. It's a one-piece world, now.
❾ Joe Franklin
⓫ Twilight Zone
🅢 **Movie:** Fleshburn

1:30
❹ ⓫ News

1:35
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Never a Dull Moment (1950). Irene Dunne, Fred MacMurray.
⓫ Lifestyles of the Rich and Famous

2:05
❺ **Movie:** On the Beach (1959). Gregory Peck, Ava Gardner, Fred Astaire. Inhabitants of Australia await the effects of nuclear war that has destroyed the rest of the world.

2:15
🅦 Simon and Garfunkel

2:20
🅗 **Movie:** Mystery Mansion

2:30
❹ Ben Casey

2:35
🅢 **Movie:** Spasms

3:00
⓫ Ethiopia: The Nightmare Continues

3:30
❹ Ben Casey

3:45
🅦 **Movie:** Eddie and the Cruisers

4:00
❾ Joe Franklin
⓫ Abbott and Costello
🅗 Philip Marlowe—Private Eye (cc)

4:05
🅢 **Movie:** Raffles

4:30
❹ Here's Lucy
⓫ Biography: Charles Lindbergh

4:36
❺ Rituals

5:00
❹ Here's Lucy
❾ News
⓫ It's Your Business
🅗 **Movie:** Blackout (cc)

5:20
🅢 **Movie:** Windwalker

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News

Fri., Aug. 2

6:00
❷ ❹ ❼ News
❺ What's Happening
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Motorweek
㉛ Tony Brown's Journal
🅗 **Movie:** The Muppets Take Manhattan (cc)
🅢 **Movie:** Manny's Orphans

6:30
❺ One Day at a Time
❾ Newlywed Game
⓫ Benson
⓭ Nightly Business Report
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Sale of the Century
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Why in the World
🅦 **Movie:** The Muppets Take Manhattan

7:30
❷ Kidsworld
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Bosom Buddies
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ Royal Match
❹ *Major League Baseball:* An Inside Look
❺ PM Magazine
❼ Webster (cc)
❾ News
⓫ **Movie:** St. Ives (1976). Charles Bronson, Jacqueline Bisset.
⓭ Washington Week in Review
㉑ Smithsonian World
㉛ Video Music Box
🅗 **Movie:** Cannonball Run II (cc)
🅝 **Movie:** After the Rehearsal
🅢 **Movie:** Revenge of the Nerds

8:15
❹ **Baseball:** TBA

8:30
❺ Carol Burnett
❼ Comedy Factory
❾ Tic Tac Dough
⓭ Wall $treet Week

9:00
❷ **Movie:** Tarzan, the Ape Man (1981). Bo Derek.
❺ Merv Griffin
❼ Benson (cc)
❾ **Movie:** Coogan's Bluff (1968). Clint Eastwood, Lee J. Cobb. Deputy sheriff tracks down escaped prisoner in sixties NYC.
⓭ Great Performances—*Alice in Wonderland.* Featuring Kate Burton, Richard Burton, Eve Arden. (cc)
㉑ **Movie:** The Fabulous Dorseys (1947). Tommy Dorsey, Jimmy Dorsey.
㉛ Masterpiece Theatre—The Citadel
🅦 **Movie:** Meatballs Part II

9:30
❼ People Do the Craziest Things (cc)
🅢 Gallagher: Over Your Head

10:00
❺ ⓫ News
❼ Life's Most Embarrassing Moments #6 (cc)
㉛ Eye on Dance
🅗 **Movie:** D.C. Cab (cc)
🅝 **Movie:** Persona

10:30
⓭ On the Boulevard
㉑ Alive From Off Center
㉛ Looking East
🅢 **Movie:** Never Say Never Again (cc)

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ **Movie:** Return of the Secaucus 7 (1980). Mark Arnott, Gordon Clapp. John Sayles's sixties reunion, a goodly three years before *The Big Chill.*
㉑ Nightly Business Report
㉛ Switch On Japan
🅦 **Movie:** L'Amour

11:30
❷ **Movie:** Comes a Horseman (1978). James Caan, Jane Fonda.
❹ Tonight Show
❺ Kojak
❼ Nightline
❾ TV 2000
⓫ Honeymooners
㉑ Long Island Report

11:45
🅗 **Movie:** Electric Dreams

12 **MIDNIGHT**
❼ ABC Rocks
⓫ Star Trek
🅝 **Movie:** The Ritual

12:30
❹ Friday Night Videos
❺ Naked City
❼ New York Hot Tracks
❾ Best of Saturday Night Live
🅦 **Movie:** Every Inch a Lady

12:45
🅢 **Movie:** Lost Empire

1:00
❾ Joe Franklin
⓫ Twilight Zone

1:25
🅗 **Movie:** The Pope of Greenwich Village

1:30
⓫ News

1:35
❺ Summer Concert Series: The Eurythmics

1:45
❷ Record Guide

2:00
❹ News
❼ **Movie:** The Phantom Empire (1935). Gene Autry, Frankie Darrow.

❾ **Movie:** Son of Ali Baba (1952). Tony Curtis, Piper Laurie.
⓫ Solid Gold
🅦 **Movie:** Vamping

2:15
❷ **Movie:** The Girl in the Empty Grave (1977). Andy Griffith, James Cromwell.
🅢 **Movie:** They're Playing With Fire

2:30
❹ Sally Jessy Raphaël

2:35
❺ America's Top Ten

3:00
❹ Music City USA
⓫ Kung Fu

3:05
❺ Rituals

3:30
❹ Ben Casey
🅗 **Movie:** Eddie Macon's Run

4:00
❼ New $100,000 Name That Tune
❾ **Movie:** Wild Women (1970). Hugh O'Brian.
⓫ Abbott and Costello
🅢 **Movie:** Sherlock Holmes in the Baskerville Curse
🅦 **Movie:** Fleshburn

4:18
❷ Newsmakers

4:30
❹ Hit City
⓫ Biography: General Douglas MacArthur

4:48
❷ **Movie:** Someone I Touched (1975). Cloris Leachman, James Olson.

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:05
🅗 **Movie:** D.C. Cab

5:30
⓫ News

5:40
🅢 **Movie:** Doctors and Nurses

Mon., Aug. 5

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Woodwright's Shop
㉛ Cityscope
🅢 **Movie:** Raffles

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ This Old House (cc)
㉛ City Comment
🅗 **Movie:** Strange Brew

6:45
㉛ News From City Hall

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Bosom Buddies
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ Brooklyn College Presents
🅦 **Movie:** Sinbad and the Eye of the Tiger

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Sale of the Century
⓫ News
㉑ Long Island Report
㉛ Dr. Who
🅢 **Movie:** Never Say Never Again (cc)

8:00
❷ Scarecrow and Mrs. King
❹ TV's Bloopers and Practical Jokes
❺ **Special:** From Hawaii With Love
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Baseball:** Chicago White Sox vs. Yankees
⓭ Smithsonian World
㉑ Wild America (cc)
㉛ Video Music Box
🅗 **Movie:** The Final Option
🅝 **Movie:** Barbarella

8:30
❾ Tic Tac Dough
㉑ Profiles of Nature

9:00
❷ Kate & Allie
❹ **Movie:** The Covenant. Jose Ferrer, Jane Badler.
❼ **Movie:** Command 5. John Matuzack, Wings Hauser.
❾ **Movie:** The Bermuda Triangle (1978)
⓭ Nadine Gordimer Stories: Dramas of South Africa—"Oral History." Villagers caught in a racial bush war.
㉑ Survival Special (cc)
㉛ E. L. Doctorow and the American Dream
🅦 **Movie:** Cheech & Chong's the Corsican Brothers

9:30
❷ Newhart
㉛ Alive From Off Center. Video scripted by Sam Shepard.

10:00
❷ Cagney & Lacey
❺ News
⓭ Great Railway Journeys
㉑ National Geographic Special (cc)
㉛ Little People
🅝 **Movie:** Le Dernier Combat
🅢 **Movie:** Murder in Space

10:15
🅗 **Movie:** Blackout (cc)

10:30
❹ Scene of the Crime
⓫ News

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati
❾ Bizarre
⓫ Odd Couple
⓭ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
🅦 **Movie:** The Dancers

11:30
❷ Simon & Simon
❹ Best of Carson
❺ Kojak
❼ Nightline
❾ Hawaii Five-O
⓫ Honeymooners
㉑ Long Island Report
🅢 **Movie:** Cannonball Run II (cc)

12 **MIDNIGHT**
❼ Eye on Hollywood
⓫ Star Trek
⓭ Mystery!—Reilly: Ace of Spies (cc)
🅗 **Movie:** O'Hara's Wife
🅝 **Movie:** The World of Apu

12:30
❹ David Letterman
❺ Naked City
❼ New $100,000 Name That Tune
❾ Best of Saturday Night Live
🅦 **Movie:** My Tutor

12:40
❷ Columbo

1:00
❼ **Movie:** Muscle Beach Party (1964). Frankie Avalon, Annette Funicello.
❾ Joe Franklin
⓫ Twilight Zone

1:30
❹ ⓫ News
🅗 **Movie:** Strange Invaders (cc)
🅢 **Movie:** Raffles

1:35
❺ Hogan's Heroes

2:00
❷ News
❹ Sally Jessy Raphaël
❾ **Movie:** Sing, You Sinners (1938). Bing Crosby.
⓫ Christian Children's Fund

2:05
❺ Get Smart

2:15
🅦 **Movie:** Where the Boys Are '84

2:30
❹ Ben Casey
⓫ **Movie:** The Bullfighters (1945). Stan Laurel, Oliver Hardy.

2:35
❺ Best of Midday

3:05
🅗 **Movie:** The Final Option

3:30
❹ Ben Casey
🅢 **Movie:** Murder in Space

3:35
❺ Off the Set

4:00
❾ Joe Franklin
⓫ Abbott and Costello
🅦 **Movie:** House by the Cemetery

4:05
❺ Rituals

4:30
❹ Here's Lucy
⓫ Biography: Benito Mussolini

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:15
🅗 Yesteryear . . . 1933

5:30
❹ Twenty-Minute Workout
❼ Morning Stretch
⓫ News
🅢 Righteous Apples

Tue., Aug. 6

6:00
❷ ❹ ❼ News
❺ What's Happening
❾ Police Woman
⓫ Private Benjamin
⓭ New Jersey Nightly News
㉑ Aloha China
㉛ International Edition
🅗 **Movie:** The Terry Fox Story (cc)

6:30
❺ One Day at a Time
⓫ Benson
⓭ Nightly Business Report
㉑ New York's Master Chefs
㉛ City Comment
🅢 **Movie:** A Case of Libel

7:00
❷ ❹ ❼ News
❺ M*A*S*H
❾ Bosom Buddies
⓫ Jeffersons
⓭ MacNeil/Lehrer NewsHour
㉑ Doctor Who
㉛ All About TV
🅦 **Movie:** Gandhi

7:30
❷ Wheel of Fortune
❹ Family Feud
❺ Archie Bunker's Place
❼ Entertainment Tonight
❾ Sale of the Century
⓫ News
㉑ Long Island Report
㉛ Dr. Who

8:00
❷ **Movie:** The Wall (1982). Tom Conti.
❹ A-Team
❺ PM Magazine
❼ Who's the Boss? (cc)
❾ News
⓫ **Baseball:** Cleveland Indians vs. Yankees
⓭ Nova (cc)
㉑ The Pallisers
㉛ Video Music Box
🅗 **Movie:** Love Letters
🅝 **Movie:** Persona
🅢 **Movie:** Windwalker

8:30
❺ Carol Burnett
❼ Three's a Crowd (cc)
❾ Tic Tac Dough

9:00
❹ Riptide
❺ Merv Griffin
❼ Moonlighting (cc)
❾ **Movie:** Crisis in Midair (1979). George Peppard.
⓭ The Spanish Civil War—Inside the Revolution
㉑ Masterpiece Theatre—The Citadel (cc)
㉛ Leading Double Lives

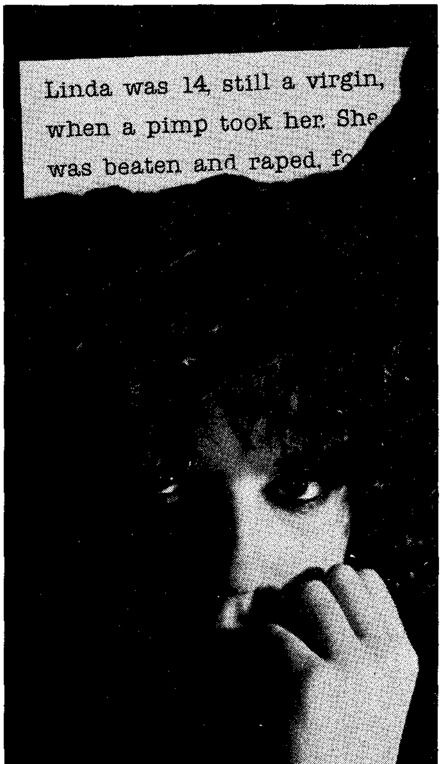
9:30
㉛ The Missle Merchant
🅗 The 30-Second Seduction: Television Advertising

10:00
❹ Remington Steele
❺ News
⓭ The Making of a Continent
㉑ Poldark
㉛ Cambridge Forum Presents: Preventing Nuclear War
🅗 Philip Marlowe—Private Eye (cc)
🅝 **Movie:** After the Rehearsal
🅢 Paper Chase

10:15
🅦 **Movie:** Raffles

10:30
⓫ News

11:00
❷ ❹ ❼ News
❺ WKRP in Cincinnati


Linda was 14, still a virgin, when a pimp took her. She was beaten and raped, fo

Last month in his newsletter, Father Bruce Ritter described the plight of Linda.

Linda ran away from an unbearable homelife. Alone and vulnerable, she was easy prey for a smooth-talking pimp who beat and raped her, and then forced her to work the streets.

One night, Linda fled her captor and came to Covenant House. Covenant House and its UNDER 21 crisis center provide kids like Linda with protection, food, shelter and medical attention.

Covenant House can't survive without your help. Almost all our money comes from people like you who really care about these kids. Won't you help Father Ritter? Send your tax-deductible contribution to:

Covenant House
Room 4
P.O. Box 731
Times Square Station
New York, NY 10108

Copies of our financial and operating report have been filed with the state and are available on request. Write: N.Y. State Dept. of State, Charities Registration Section, 162 Washington Ave., Albany, N.Y. 12231, or Covenant House.

Dramatization to protect Linda.
Photo by Helene Joseph.

SOLUTIONS TO LAST WEEK'S PUZZLES

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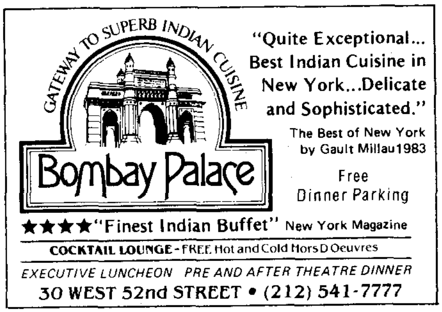
RISTORANTE
Georgine Carmella
GAEL GREENE ★★ MIMI SHERATON
165 MULBERRY STREET (212) 226-3999
TUESDAY–SATURDAY 6–11, SUNDAY 2–10



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Free Dinner Parking
★★★★"Finest Indian Buffet" New York Magazine
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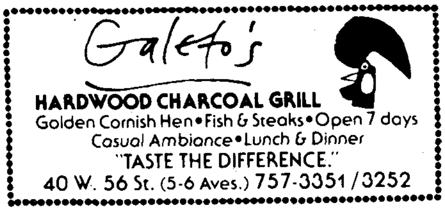
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TELEVISION

⑨ Bizarre
⑪ Odd Couple
⑬ MacNeil/Lehrer NewsHour
㉑ Nightly Business Report
㉛ Switch On Japan
Ⓗ **Movie:** Curse of the Pink Panther
Ⓢ Brothers (cc)

11:30
② Magnum, P.I.
④ Tonight Show
⑤ Kojak
⑦ Nightline
⑨ Hawaii Five-O
⑪ Honeymooners
㉑ Long Island Report
Ⓢ Bizarre 24 (cc)
Ⓦ **Movie:** Every Inch a Lady

12 **MIDNIGHT**
⑦ Eye on Hollywood
⑪ Star Trek
⑬ Jazz Tonight—Mayport and All That Jazz
Ⓝ **Movie:** The River

Ⓢ Gallagher: Over Your Head

12:30
④ David Letterman
⑤ Naked City
⑦ New $100,000 Name That Tune
⑨ Best of Saturday Night Live

12:40
② McCloud

12:55
Ⓗ Whoopi Goldberg Direct From Broadway

1:00
⑦ **Movie:** Haunts of the Very Rich (1972). Lloyd Bridges, Cloris Leachman.
⑨ Joe Franklin
⑪ Twilight Zone
Ⓢ **Movie:** Spasms
Ⓦ **Movie:** The Big Chill

1:30
④ ⑪ News

1:35
⑤ Hogan's Heroes

2:00
② News
④ Sally Jessy Raphaël
⑨ **Movie:** Wild Women of Wongo (1965). Pat Crowley, Ed Fury.
⑪ Start of Something Big
Ⓗ **Movie:** Love Letters

2:05
⑤ **Movie:** The Shuttered Room (1967). Gig Young.

2:30
④ Ben Casey

2:35
Ⓢ **Movie:** Scarface (1932)

3:00
⑪ **Movie:** Melody of Hate (1975). Keith Baxter.
Ⓦ Simon and Garfunkel

3:30
④ Ben Casey

3:35
Ⓗ **Movie:** The Terry Fox Story (cc)

4:00
⑨ Joe Franklin

4:11
[illegible] Rituals

4:15
Ⓢ **Movie:** A Case of Libel

4:30
④ Here's Lucy
⑪ Biography: Chester Nimitz

5:00
④ Here's Lucy
⑨ News
⑪ Life of Riley

5:20
Ⓗ Philp Marlowe—Private Eye (cc)

5:30
④ Twenty-Minute Workout
⑦ Morning Stretch
⑪ News

Weekend, Aug. 3–4

Sat., Aug. 3

6:00
④ Here's Lucy
⑤ Pattern for Living
⑨ Nine on New Jersey
⑪ Wall Street Journal Report

6:30
② Patchwork Family
④ Carrascolendas
⑤ Insight
⑨ Meet the Mayors
⑪ Wild Kingdom

7:00
④ Sonrisas
⑤ World Tomorrow
⑦ Davey and Goliath
⑨ New Jersey People
⑪ Pink Panther
Ⓗ **Movie:** Curse of the Pink Panther

7:30
② Kidsworld
④ Vegetable Soup
⑤ Wonderama
⑦ Little Prince
⑨ Hispanic Horizons
⑪ Josie and the Pussycats
⑬ MacNeil/Lehrer NewsHour
Ⓢ Faerie Tale Theatre's Greatest Moments (cc)

8:00
② The Biskitts
④ Snorks
⑤ Movin' On
⑦ Superfriends
⑨ Straight Talk
⑪ Voltron

8:30
② Get Along Gang
④ Pink Panther & Sons
⑦ Superfriends
⑪ Hee Haw
⑬ Wall $treet Week
Ⓢ **Movie:** Prisoner of War

9:00
② Jim Henson's Muppet Babies
④ Smurfs
⑤ Star Search '85
⑦ Mighty Orbots
⑨ Battlestar Galactica
⑬ McLaughlin Group
Ⓗ The 30-Second Seduction: Television Advertising

9:30
② Dungeons and Dragons
⑦ Turbo Teen
⑪ Puttin' on the Hits
⑬ Capitol Journal
Ⓗ **Movie:** Lost and Found

10:00
② Bugs Bunny/Road Runner
⑤ Saturday Morning
⑦ Rubik the Amazing Cube
⑨ Wrestling
⑪ Soul Train
⑬ Firing Line
Ⓢ **Movie:** The Westerner

10:30
④ Alvin and the Chipmunks
⑦ New Scooby-Doo Mysteries (cc)

11:00
② CBS Storybreak
④ Kidd Video
⑦ Scary Scooby Funnies
⑨ Hardy Boys/Nancy Drew Mysteries
⑪ International All-Star Wrestling
⑬ Tony Brown's Journal
Ⓦ **Movie:** Rear Window

11:30
② Pryor's Place
④ Mr. T
⑦ The Littles
⑬ Open Mind
Ⓗ **Movie:** Chattanooga Choo Choo

12 **NOON**
② Bugs Bunny/Road Runner
④ Spiderman and His Amazing Friends
⑤ Expedition Danger
⑦ Weekend Specials (cc)
⑨ Those Amazing Animals
⑪ This Week in Baseball
⑬ Smithsonian World (cc)
㉑ Gourmet Cooking
Ⓢ **Movie:** The Sword of the Valiant

12:30
② Pole Position
④ Incredible Hulk
⑤ America's Top Ten
⑦ American Bandstand
⑪ Twilight Zone
㉑ This Old House (cc)

1:00
④ Major League Baseball: An Inside Look
⑤ Fame
⑨ **Movie:** Experiment in Terror (1962). Glenn Ford, Lee Remick. Bank teller prey of asthmatic killer.
⑪ **Movie:** Things to Come (1936). Ralph Richardson.
⑬ Last Chance Garage
㉑ How to Play the Piano Despite Years of Lessons
Ⓦ **Movie:** The Princess and the Pirate

1:15
④ **Baseball:** Chicago White Sox vs. Yankees or Milwaukee Brewers vs. Detroit Tigers (TBA)

1:30
② Pole Position
⑦ New York Hot Tracks
⑬ Saving Energy
㉑ Square Foot Gardening
Ⓗ **Movie:** The Terry Fox Story (cc)

2:00
② Public Hearing
⑤ Wonder Woman
⑬ Woodwrights Shop
㉑ Motorweek

2:30
⑦ **Football:** *AFC-NFC* Hall of Fame Game
⑬ Victory Garden
㉑ Gourmet Cooking
Ⓢ **Movie:** If You Could See What I Hear

3:00
⑤ **Movie:** Street Gangs of Hong Kong (1979). Wang Chung.
⑪ **Movie:** The Beast Must Die (1974). Calvin Lockhart, Peter Cushing.
⑬ Square Foot Gardening
㉑ Magic of Oil Painting

3:15
⑨ **Movie:** The Forgotten Man (1971). Dennis Weaver, Anne Francis.

3:30
② **Movie:** The Revolutionary (1968). Harry Guardino.
⑬ New York's Master Chefs
㉑ How to Play the Piano Despite Years of Lessons
Ⓗ **Movie:** Careful He Might Hear You

4:00
② **Golf:** Western Open
④ Sportsworld
⑬ New Jersey Summerfare
㉑ House for All Seasons (cc)
Ⓦ **Baseball:** Mets vs. Chicago Cubs

4:30
㉑ Last Chance Garage (cc)
Ⓢ Barry Manilow at Blenheim Palace

5:00
⑤ Mission: Impossible
⑨ Vega$
⑪ Solid Gold
⑬ National Geographic Special (cc)
㉑ Lifeline (cc)

5:30
④ Pete Rose Special
Ⓗ The 30-Second Seduction: Television Advertising

6:00
② Channel 2 the People
④ ⑦ News
⑤ Baretta
⑨ Wrestling
⑪ Puttin' on the Hits
⑬ Nature (cc)
㉑ Little People
㉛ P-O-V
Ⓗ **Movie:** Curse of the Pink Panther
Ⓢ Faerie Tale Theatre's Greatest Moments (cc)

6:30
② ④ ⑦ News
⑪ Dance Fever
㉛ Newsview

7:00
② ⑨ News
④ Prime of Your Life
⑤ Too Close for Comfort
⑦ Hollywood Close-up
⑪ Jeffersons
⑬ Family Classics—The Last of the Mohicans
㉑ Wall $treet Week
㉛ Washington Week in Review
Ⓢ **Movie:** The Sword of the Valiant
Ⓦ **Movie:** Strange Invaders

7:30
② Wheel of Fortune
④ Fight Back
⑤ Archie Bunker's Place
⑦ Weekend Style
⑨ House Calls
⑪ At the Movies
⑬ Wild America (cc)
㉑ Inside Albany
㉛ McLaughlin Group

8:00
② Airwolf
④ Our Time
⑤ **Movie:** Dr. Strangelove

(1964). Peter Sellers, George C. Scott. Sterling "Precious Bodily Fluids" Hayden pushes the button.
❼ T. J. Hooker (cc)
❾ **Movie:** Synanon (1965). Edmond O'Brien.
⓫ **Special:** Mrs. America Pageant
⓭ Nature of Things
㉑ Great Railway Journeys of the World
㉛ Mystery!—Reilly: Ace of Spies
🅗 **Movie:** Revenge of the Nerds (cc)
🅝 **Movie:** Rear Window

8:30
❹ It's Your Move
🅦 **Movie:** Star Trek III: The Search for Spock

9:00
❷ **Movie:** The Champ (1979). Jon Voight.
❹ Gimme a Break
❼ Love Boat (cc)
⓭ Creative Edge—Joseph Heller
㉑ Heart of the Dragon (cc)
㉛ Hello Jerusalem
🅢 **Movie:** Apocalypse Now

9:30
❹ Mama's Family
🅗 Rodney Dangerfield Hosts the 9th Annual Young Comedians Special

10:00
❹ Hunter
❺ ⓫ News
❾ Wrestling
⓭ Sneak Previews
㉑ Heart of the Dragon (cc)
㉛ German Pro Soccer
🅝 **Movie:** Ceiling Zero

10:30
❺ Black News
⓫ Wall Street Journal Report
⓭ **Movie:** The Black Cat (1934). Boris Karloff.
🅗 Not *Necessarily* the News

11:00
❷ ❹ ❼ News
❺ **Movie:** The Jazz Singer (1980). Neil Diamond.
❾ Racing From Roosevelt
⓫ Tales From the Darkside
🅗 **Movie:** Dog Day Afternoon
🅦 **Movie:** Wild Dallas Honey

11:30
❹ Saturday Night Live Film Festival
❼ News (cc)
❾ **Movie:** Nightmare Hotel (1970). Judy Geeson.
⓫ **Movie:** Charade (1963). Cary Grant, Audrey Hepburn.
🅢 **Movie:** Joysticks

11:45
❷ Sports People
❼ **Movie:** The Slipper and the Rose (1976). Richard Chamberlain, Gemma Craven.

12 MIDNIGHT
❷ **Movie:** Rooster Cogburn (1975). John Wayne, Katharine Hepburn. *African Queen redux.*
🅝 **Movie:** Love Me or Leave Me

12:30
🅦 **Movie:** Misbehavin

1:00
❹ Hawk
🅢 **Movie:** If You Could See What I Hear

1:10
🅗 **Movie:** Chattanooga Choo Choo

1:15
❾ **Movie:** Texas Detour (1978). Cameron Mitchell.

1:45
❺ **Movie:** Night and Day (1946). Cary Grant.

2:00
❹ Ben Casey
⓫ News
🅦 **Movie:** Raiders of the Lost Ark

2:20
❼ **Movie:** Trader Horn (1973). Rod Taylor.

2:28
❷ Record Guide

2:30
⓫ At the Movies

2:45
🅢 **Movie:** The Westerner

2:55
🅗 **Movie:** The Terry Fox Story (cc)

2:58
❷ **Movie:** The Jaws of Death (1976). Richard Jaeckel, Jennifer Bishop.

3:00
❹ **Movie:** Second Chorus (1940). Fred Astaire.
⓫ **Movie:** The Opposite Sex (1956). June Allyson.

3:30
❾ **Movie:** Scenes From a Murder (1972). Telly Savalas, Anne Heywood.

4:00
🅦 **Movie:** Conan the Destroyer

4:40
🅗 **Movie:** Revenge of the Nerds (cc)

4:45
🅢 Barry Manilow at Blenheim Palace

4:54
❷ **Movie:** The Man Who Could Talk to Kids (1973). Peter Boyle, Robert Reed.

5:00
❾ News
⓫ Life of Riley

5:30
⓫ News

5:50
❺ Time for Timothy

Sun., Aug. 4

6:00
❾ Hispanic Horizons
⓫ Insight

6:15
🅗 **Movie:** Mystery Mansion

6:30
❷ Kidsworld
❹ Agriculture USA
❺ Black News
❼ ⓫ Christopher Closeup
❾ New Jersey People
🅢 Righteous Apples

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Joy of Gardening
❺ Hour of Power
❼ Faith for Today
❾ Nine on New Jersey
⓫ Old Time Gospel Hour
🅢 Haunting of Harrington House

7:30
❷ Channel 2 the People
❹ Journey to Adventure
❼ This Is the Life
❾ Make Peace With Nature
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Here's Lucy
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
🅗 **Movie:** Red Dawn (cc)
🅢 **Movie:** The Black Stallion Returns

8:30
❷ For Our Times
❹ Baseball Bunch
❼ World of Photography
❾ Day of Discovery
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❹ Kids, Inc.
❺ **Movie:** The Return of Wonder Woman
❼ Tiempo
❾ Oral Roberts
⓫ Jackson Five
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❼ News Conference
❾ Point of View
⓫ Voltron

10:00
❷ Face the Nation
❹ Essence
❼ That's Hollywood
❾ Sunday Mass
⓫ The Transformers
⓭ Mister Rogers' Neighborhood
🅗 **Movie:** A Very Delicate Matter
🅢 **Movie:** Cloak and Dagger (cc)

10:30
❹ Visiones
❺ **Movie:** Tarzan Triumphs (1943). Johnny Weissmuller.
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Family Classics—The Last of the Mohicans

11:00
❷ Taking Advantage
❹ First Estate: Religion in Review
❾ In the Black
⓫ Abbott and Costello
⓭ Wild America (cc)
🅗 **Movie:** Romantic Comedy
🅦 **Movie:** Mission Hill

11:30
❷ Newsmakers
❹ Today in New York
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello
⓭ Soapbox
㉑ Wall $treet Week

12 NOON
❷ Channel 2 the People
❹ News 4orum
❺ **Movie:** Destination Tokyo (1943). Cary Grant.
❾ Robert Schuller (cc)
⓫ **Movie:** The Haunting of Julia (1976). Mia Farrow, Keir Dullea.
⓭ Currents
㉑ Tony Brown's Journal
🅢 Barn Burning

12:30
❷ Seeing Stars
❹ Meet the Press
❼ Greatest Sports Legends—Willie Mays
⓭ Inside Albany
㉑ **Movie:** Bells of Rosarita (1945). Roy Rogers.

1:00
❷ **Movie:** The Alpha Caper (1973). Henry Fonda, Larry Hagman.
❹ Religious Program
❼ Like It Is
❾ New Wilderness
⓭ New Tech Times
🅗 **Movie:** Eddie Macon's Run
🅢 **Movie:** Skirts Ahoy!
🅦 **Movie:** They Call Me Bruce?

1:30
❾ Exciting World of Speed and Beauty
⓭ Here's to Your Health

2:00
❹ **Movie:** A Walk in the Sun (1945). Dana Andrews, Lloyd Bridges. Men at war.
❼ Roots: The Next Generation
❾ Kiner's Korner
⓭ Nova (cc)
㉑ Jazz Tonight—Mayport and All That Jazz

2:30
❷ **Movie:** Scream, Pretty Peggy (1973). Bette Davis.
❾ **Baseball:** Mets vs. Chicago Cubs
⓫ **Baseball:** Chicago White Sox vs. Yankees
🅗 **Movie:** Windwalker

2:45
❺ **Movie:** Take the High Ground (1953). Richard Widmark, Elaine Stewart.

3:00
⓭ Great Railway Journeys—Zambezi Express
㉑ Little People
🅢 Haunting of Harrington House
🅦 **Movie:** Sugar Cane Alley

4:00
❷ **Golf:** Western Open
❹ Fight Back
❼ **Movie:** The Flim Flam Man (1967). George C. Scott, Michael Sarrazin.
⓭ On the Boulevard
㉑ Nature of Things
🅢 **Movie:** Star Trek III: The Search for Spock (cc)

4:30
❹ Sportsworld
⓭ Great Performances—*Alice in Wonderland.* See Fri., Aug. 2, 9 p.m.
🅗 **Movie:** The Stone Boy (cc)

5:00
❺ Fame
❾ Black Sheep Squadron
⓫ This Week in Baseball
㉑ Undersea World of Jacques Cousteau
🅦 **Movie:** Phar Lap

5:30
⓫ **Movie:** Hustle (1975). Burt Reynolds.

6:00
❷ ❹ ❼ News
❺ **Movie:** Fighting Mad (1976). Peter Fonda.
❾ Vega$
⓭ Sporting Life
㉑ Innovation
🅢 **Movie:** The Black Stallion Returns

6:15
🅗 **Movie:** Mystery Mansion

6:30
❷ ❹ ❼ News
⓭ Innovation
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not! (cc)
❾ Switch
⓭ Seeing Things
㉑ Inside Albany
🅦 **Movie:** Amityville: The Demon

7:30
❹ Silver Spoons
㉑ Real Thing

8:00
❷ Murder, She Wrote
❹ Knight Rider
❺ Star Search '85
❼ **Movie:** The Blues Brothers (1980). John Belushi, Dan Aykroyd. Two hipsters annoy the world.
❾ Public Affairs
⓫ Lifestyles of the Rich and Famous
⓭ Survival Special (cc)
㉑ Mystery!—Reilly: Ace of Spies (cc)
㉛ Mary Lou at Saratoga
🅗 **Movie:** Red Dawn (cc)
🅝 **Movie:** Peppermint Soda
🅢 **Movie:** Cloak and Dagger (cc)

8:30
❾ Face-off
㉛ Doris Chase: An American Portrait

9:00
❷ Crazy Like a Fox
❹ **Movie:** On the Road Again (1980). Willie Nelson, Dyan Cannon. Country singer fiddles with daughter of sideman.
❺ **Special:** Elvis Memories
❾ New Jersey People
⓫ Start of Something Big
⓭ Masterpiece Theatre—The Citadel (cc)
㉑ **Movie:** Paris Honeymoon (1939). Bing Crosby, Shirley Ross.
㉛ The Prisoner
🅦 **Movie:** The Dead Zone

9:30
❾ In Depth

10:00
❷ Trapper John, M.D.
❺ ⓫ News
❾ Straight Talk
⓭ Adam Smith's Money World
㉛ World Professional Dance Championship
🅗 **Movie:** Where the Boys Are '84 (cc)
🅝 **Movie:** Born in Flames
🅢 Brothers (cc)

10:30
❺ Sports Extra
⓫ From the Editor's Desk
⓭ Alive From Off Center. Video scripted by Sam Shepard.
🅢 Bizarre 24

11:00
❷ ❹ ❼ News
❺ Off the Set
❾ World Tomorrow
⓫ Odd Couple
⓭ Trilogy of Scottish Comedies
🅢 **Movie:** Mother Lode
🅦 **Movie:** Aphrodisia's Diary

11:15
❷ News

11:30
❺ David Susskind
❼ News
❾ It Is Written
⓫ Honeymooners

11:40
🅗 **Movie:** Eddie Macon's Run

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Trilogy of Terror (1975). Karen Black, John Karlen.
❾ Jimmy Swaggart
⓫ Star Trek
🅝 James Cagney: That Yankee Doodle Dandy

12:30
❹ Greatest American Hero
🅦 **Movie:** They Call Me Bruce?

12:45
🅢 **Movie:** Joy of Flying

1:00
❷ Barnaby Jones
❾ **Movie:** Pillow Talk (1959). Rock Hudson, Doris Day.
⓫ Tales From the Darkside

1:15
🅗 **Movie:** The Soldier

1:30
❹ Ben Casey
❺ World Vision
❼ **Movie:** Sisters (1973). Margot Kidder, Jennifer Salt. One kills, the other doesn't—from Brian De Palma.
⓫ News

2:00
❷ News
⓫ Wall Street Journal Report

2:15
🅢 **Movie:** Star Trek III: The Search for Spock (cc)

2:30
❹ Visiones
⓫ **Movie:** Cat o' Nine Tails (1971). Karl Malden, James Franciscus.

2:45
🅗 **Movie:** The Pope of Greenwich Village

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Seven Sinners (1940). John Wayne, Marlene Dietrich.

4:05
🅢 Brothers (cc)

4:30
⓫ Biography: Billy Mitchell

4:40
🅢 Barn Burning

4:50
🅗 Video Jukebox

5:00
❾ News
⓫ Life of Riley

5:20
🅗 **Movie:** Where the Boys Are '84 (cc)

5:30
❼ Morning Stretch
⓫ News

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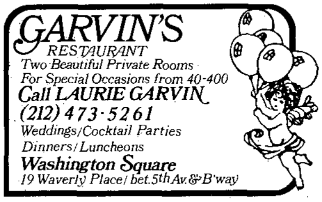

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. New **Rate: $23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

White Jewish MD—38, 5'10", and trim. Looking to meet attractive, vivacious lady, 25-35, for serious relationship. Send photo and short background. NYM J914.

Attractive Female, 34—Professional, 5'6", with good figure. Seeking Mr. Right, who should be self-confident and financially secure for serious relationship. Send photo. NYM J915.

I'm An Exceptionally Attractive—And highly successful Jewish female, 30, with sparkling eyes, inviting smile, creative mind, and big heart. While I like to ski in Colorado, dive in the Carribbean, and play tennis in Connecticut, I'd love to fall in love in New York. If you're a professional man, 30-35, who's very attractive, very ambitious, and very athletic, then responding to this ad (with photo) may very well be the most important move you'll ever make. NYM CC55.

Gorgeous I'm Not—I'm classy, attractive, sincere, slim, professional, energetic, Jewish, widow, emotionally and financially secure. If you're a selective man, 50ish, we might be for each other. NYM CC28.

Reach Out—To this warm, sensuous, statuesque artist/therapist, 36, 5'6", seeking a very special, secure professional man, family oriented, with humor, depth to be lovers and best friends for life. Photo/bio. NYM AA85.

Can You Hike The Backwoods—And still find your way to Circle Rep? Female journalist, 28, 5'10", blonde, slim, and very pretty, seeks tall, fit, happy man, 30-40, with a sharp mind, a sense of humor, a love for books, kids, animals, and adventure. Photo, please. NYM J910.

Very Handsome Male—35, cheerful, considerate, seeks pretty, down-to-earth woman, 20-35, for all-around good times. Photo/phone appreciated. NYM E831.

STRICTLY PERSONALS

Touch Of Class—Sensitive, handsome MD, 27, seeks slim, smart, independent Jewish beauty, 24-30 to share a NYC romance. Photo/bio/phone.NYM T552.

Exciting Adventurous Woman—Young 62, varied interests, articulate, intelligent, would love to play golf, bridge, enjoy dancing with male counterpart of 62 to energetic 70's. Also enjoy traveling and perhaps more permanent future relationship. NYM DD05.

Hi Sailor—Very pretty, sexy and smart woman, 30's, seeks creative, successful, very handsome captain and mate, 33-43. Photo please. NYM DD08.

Spontaneous, Witty, Fun-loving—Lady, described by NY Times as bright, articulate and enthusiatic, music-lover (especially country), attractive, petite, 38. Seeks warm, sincere, affectionate, honest man. Note/photo/phone. NYM BB94.

Slim, Pretty, Professional—Woman 28 seeks marriage-minded professional Jewish man, 30-40. Photo/bio. NYM E878.

Extremely Handsome—Successful entrepreneur, nice-guy type, late 30's, 5'8", sports minded, cultured mind. Seeks taller, stunning, statuesque, sophisticated, sensitive, sincere, financially secure, counterpart, 28-34, to go for long drives, midnight swims, and fun, and romance. Photo/bio/phone. NYM J871.

MIT Plus Princeton Equals PhD—Good-looking, fit male, 30, recently returned to NY. Into running, skiing, ethnic food, piano, puzzles, conversation. Seeks nonsmoking compeer, 25-33. NYM E879.

Pretty Jewish Gal—34, would like to meet good-looking, stable Jewish guy, 32-42, interested in love, romance, and future. Note/phone/photo. NYM E882.

Handsome Jewish Physician—Mid-30's, salt and pepper hair, seeking brainy and beautiful, even-tempered woman with fabulous legs, and who is a bit wild and crazy, but no drugs. This is an exceptional person, so think twice before answering. Photo is a sine qua non. NYM CC14.

Perhaps Love?—Warm, affectionate man, sensitive, creative, witty, good-looking, successful businessman/consultant, young 52, enjoys country inns, the beach, sailing, cooking, dining, theater, music, art/galleries, quiet times, conversation. Seeking a very pretty, sexy, warm, spontaneous, intelligent woman, 35-47. Note/phone/photo. NYM E880.

Slim, Petite, Fun—Lady, seeks lively, successful, Jewish man, 58-65. NYM CC11.

Exceptionally Pretty, Petite—Lovely figure, divorced, successful Jewish exec, late 40's, financially secure, artistic, sensitive, warm, witty, refined, Ivy-league educated. Wishes to meet extraordinary gentleman, 45-55, with comparable qualities, emotionally mature, successful and attractive to share close, loving relationship with a very special woman. NYM E881.

Beautiful, Classy Brunette—33, never married. 5'6", 118 lbs., Jewish, talented, educated, good background. Seeks very smart, successful, decent man, capable of great love and devotion, 33-43, who knows something good when he sees it. Marriage-minded. NJ/NY. Bio/phone/photo optional. NYM CC15.

An Abundance Of Love—And friendship is awaiting the man with whom I share my life. I am a beautiful black woman, Manhattanite, tall, slender, elegant, 30's, divorced and a successful professional. Although a modern and an independent woman, I maintain many traditional values and remain a very warm and giving person. I am creative, spirited, well-traveled, confident, fun-loving, a risk taker, and enjoy NY culture. I seek an exclusive relationship with a man of quality who is tall, single, emotionally unattached, non-smoking, fit, successful and attractive. He should be honest, confident, assertive, energetic, curious, and hungry for life, growth, and loving. NYM CC12.

Telly Savalas Type—Only thinner, pro man, seeks pretty, good-natured, intelligent, Jewish female, 46-55. No photo, only thumb print. NYM DD02.

Seeking Adventurous, Sincere—White, Catholic male, 28-35, for female of same caliber. Photo. NYM CC09.

Beautiful Dark-haired Psychoanalyst—48, slim, creative-square, spiritual values, vulnerable and gentle, tender and caring, seeks man for committed, romantic best-friend/lover relationship. NYM CC13.

Classy Lady Lawyer—young 46, divorced, warm, attractive, and happy seeks a great guy, 42-56. Photo. NYM E833.

Mature Male—Successful entrepreneur, divorced, homebody, gourmet cook, admirer of theater/ballet. Seeks happy, sexy, slim, female Manhattanite partner, gray-haired okay. Non-smoker/non-drinker/ not marriage-oriented. NYM CC10.

Lady Investment Banker—(No bow tie) who has gained the respect of clients and friends alike because of sincerity and loyalty, one to be counted on in a time of need. Considered most attractive (inwardly and outwardly) by the men I know well. Age 37, 5'6", size 10, and physically fit. Varied interests: performing arts (opera, dance, theater), Szechuan food (preparation and consumption), Scrabble, dancing, exploring NYC on foot, fine arts, Nautilus. Conversely, domestic: accomplished seamstress/tailor, painter (walls or canvas), cook/hostess (when there's time.) Financially and emotionally secure-plus. Seeks a counterpart of comparable credit quality. Note/phone (a must). Photo appreciated. NYM E884.

Beautiful Green Eyes—Pretty redhead, fun, warm, voluptuous, 55, seeks a sincere, handsome, loving man. NYM CC16.

This Is It!—Call Grandma! You've found him. Jewish, 28, very tall, ex pro-ball player, extremely handsome and successful. Looking for exquisite, mature, vivacious and classy Jewish woman, career-minded, but family oriented, 22-29, to share travel, fitness, sports events, theater, corporate engagements. This is a serious ad looking for one special woman, now and tomorrow. Note/phone/photo requested. NYM E885.

Beautiful MD—Divorced, 35, light complexion, S. America, joyful, warm, loves art, music, travel. Seeks equally successful gentleman, 40-50, for a meaningful relationship. In Oklahoma, will relocate soon. Bio/phone/photo. NYM CC17.

Debonair Corporate Chairman—Early 40's, with looks, IQ and means, seeks adorable, stable, bright, very thin and petite counterpart in her 30's. Short note appreciated. Photo a must. NYM CC25.

Large, Lovely Lady—Late 30's, 6'0", very Rubenesque, with large space in heart and otherwise full life for special man who appreciates the beauty of a big, pretty woman and is ready for all the serious and silly talking and tickling that makes life worthwhile. Please be single, successful, smart, affectionate and emotionally available. NYM J872.

Too Busy To Get Serious—But not too tired for love. Attractive Brooklyn Heights man, 27, seeks good-looking, passionate, affectionate, playful woman for fun times. Photo helps. NYM J873.

Pretty And Shapely Writer— 30, Jewish, creative, warm and witty welcomes response from an atttractive man, 28-40, who is traditional about love, quite successful yet sensitive, a bit intellectual with a resilient sense of humor that helps him survive and thrive. NYM E866.

NY Photographer—50, 5'10, 176, looking for an attractive, slim first mate to help sail a 40' sloop on the LI Sound. Photo/phone please. NYM E887.

Natalie Wood Look-A-Like—Ivy league grad, mid-20's, wants lasting relationship with highly successful, Jewish male Manhattanite. Photo/phone. NYM J874.

Burt Reynolds—37, 5'8", 165, Italian heritage, seeks Sally Field, 25-35, slim, 5'5" or less, for marriage, kids and more. We are traditional but will experiment. Playful, sensitive, committed, athletic, successful. 'Burt' lives in North NJ suburbs. Photo/bio a must for reply. NYM CC19.

Tall Blue-Eyed RN—26, seeks 26 plus male. Enjoys brunch, movies, long walks, talks. Note/phone/photo. NYM E888.

Attorney—31, 5'10", Jewish, someplace in between cute and handsome, seeks bright, sensitive, pretty female for lasting, loving relationship. Photo and phone. NYM CC21.

Last Of The Good Guys!—Handsome, Jewish professional, 46, 6'1", 165 lbs., funny, sexy dimples, cute smile. Considerate, caring and a really nice person. Looking for solid, lasting relationship. No princesses. Photo appreciated. Will reply to all. NYM T499.

Haven't Had Time—Male WASP, 6'2, slim, 40, karate black belt, Ph.D, financially secure, city/country residences, seeking not only a good-looking and interesting woman but a soul mate. Note/phone/photo helps. NYM E889.

Good-Looking Lawyer—37, 6'2, fit, seeks beautiful, warm, understanding woman, 28-40, to share movies, dining, fun, romance. Note/phone/photo. NYM E890.

A Winning Script—Let's make it happen! Attractive, vibrant, intriguing (but open), 39, Jewish female, seeking tall, attractive, successful Jewish male, open to an honest and mutual caring/giving relationship. NYM CC23.

Gentleman, 50—Seeks lady, 38-48, to share interests in classical music, opera, jazz, art, travel, theater. NYM CC24.

Multi-Talented Lovable Man—mid-30's, athletic, sports promoter, delightfully witty, reasonably cute, notably intelligent, seeks career woman who is successful, sexy, fit, very pretty, 25-35, for relationship. Note/phone/photo. NYM E891.

Handsome Professional Male—Sensuous, honest, 49, looking for compatible, attractive female, age 42-55. NYM CC26.

Dynamic, Bright and Pretty—Seeks intelligent, attractive, good-natured, successful, non-smoker (32-43). I'm an articulate, outgoing, 5'6" (in 3 inch heels), very slender, shapely, successful, Jewish native Manhattantie. Charming, funny, creative and generous to a fault. I'd love to meet a "nice guy" with an easy smile and a good sense of humor and self, refined, mature, communicative, and confident for committed relationship. Photo/phone/bio, please. NYM CC27.

Petite, Elegant Earthy Lady—Can still wear a bikini at 43. Romantic, caring personality, dynamite smile with sophisticated taste, seeks gentle, tall, trim, NY/NJ man who loves to laugh, dance, walk on the beach, travel and enjoy the best of life. Note/phone/photo. NYM E892.

Open Your Eyes—To warm, sincere, Jewish optometrist, 28, expressive, intelligent, successful, good-looking, blond hair, blue eyes. Seeks petite, attractive, affectionate, bright, down-to-earth woman to become that special person in my life. Photo/phone/bio. NYM T500.

European Background, 46—Female doctor seeks professional male for serious relationship. NYM T501.

Fun-filled, Affectionate, 26—Jewish female, brown hair, green eyes (very attractive according to my friends), with great sense of humor, seeks male, 28-35, with all the finer qualities to share all NYC has to offer. Photo/note/phone. NYM T503.

Interested To Meet Split Personality?—Outside extremely attractive, 5'6", slim, Jewish female. Inside interesting and pleasantly surprising. If you're a male, 38-50, and want to find out more, answer this ad? Photo, note, phone. NYM T504.

Attractive Man—Seeks trim lady liking to sing sometimes, 28-42. NYM T505.

Christmas 1956 Baby—Enjoys scuba, jogging, riding, racquet sports, plays, and cooking. Black woman, MBA, seeks humorous, ethical, non-smoking man, any race, who's well-spoken, financially secure. Photo/phone/bio. NYM T506.

One Woman Man—Ready to cherish attractive, wholesome, Jewish gal, 21-27. I'm 26, trim, 6'4", with good looks, great future, and gentle nature. Photo helps/note/phone. NYM T507.

Theater Or Tennis—Boston man, 26, in search of perfect balance between New York City and New England weekends. Wine or wind surfing? Jazz or Joni? Baseball or beach? Non-smokers of any age, send note and photo. NYM T508.

Joyful Attractive Woman—early 50's, wants mature, tall, intelligent man with sense of humor. Note/phone. NYM E893.

Pretty Jewish Teacher—30, seeks warm, bright male, Photo, phone. NYM T509.

Mild-Mannered Male, 28—5'5", 130 lbs., bank exec, seeks kind, good-humored and smart lady, 24-30, for sincere relationship. Note/phone. NYM T510.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Beauty And The Beast—Hard-working, witty, compulsive, chubby 49-year-old, successful, bi-coastal, business dynamo involved in adult publishing and video, dramatically changing the direction of his life by starting law school. Looking for a very fetching young beauty, ages 21-34, to replay King Kong and Fay Wray. Your slender good looks a prerequisite and your intelligence a much-welcome bonus. Let's do the movies, theaters and good restaurants together. Photo a must. PO Box 432 Chelsea St., NY *10011*.

NO 'Beautiful People' Please—Gutsy Greenwich Village widow (WASP, 48, 5'8") *seeks offbeat but sane man, 45 plus, with* curious mind and sense of humor. I'm literate, informal, active, affluent. Passions: reading, travel, hiking, country, quiet conversation, holding hands and (I hope) you. My son is 7; your kids a plus. Revealing bio/phone (or other contact if no message device). NYM E754.

Natural, Very Blonde—Tall, slim and attractive female sought by well-educated male, 29, a bit preppy, private pilot. Phone/photo assures reply. NYM AA75.

Affluent, Jewish Male—55, tall, handsome, straightforward, residing beach 'house, Northern Coast of Belgium. Would like to share international travel and continental living with intelligent, charismatic, attractive woman. Phone/photo/bio. NYM J875.

Private Pilot—29, seeks a natural, very fair, tall, slim female for weekend excursion. Phone/photo. NYM BB64.

Successful, Unconfirmed Bachèlor—Tall, extremely good looking and seeking same. A charmingly romantic prince awaiting the chemistry, honesty and communication necessary for a best friend *and lover relationship. Spontaneity, theater*, dining, dancing, swimming, friends, and close quiet times, holding hands and more, are the beginning of my life's realities and priorities. Will respond to photos only. NYM E870.

Blue-Eyed Blonde—Jewish, 41, successful *medical professional of joyful nature*, seeks outstanding man. NYM J876.

Marriage-Minded, Very Attractive—*Blonde attorney, seeking sabbatical to organize* more important half of life. Looking for a tall, dark, exceptionally intelligent, warm, professional male, non-smoker, 35-45, with a good sense of humor and taste for the finer things in life. Photo and bio. NYM CC29.

Adventurous, Attractive Female—32, single parent, non-smoker enjoys dancing, travel, the outdoors. Seeks serious relationship. Note/phone/photo. NYM E894.

Tall Gal Seeks—Jewish, professional, 35-45, 6' plus, for special times. NYM T511.

Make A Wish—Bright, pretty, shapely, compassionate, 5'4", blue-eyed blonde, creative with eclectic tastes. Seeks well-adjusted, intelligent, attractive, non-smoking, Jewish man, 34-43, broad shoulders and a great sense of humor a must! Note/description. NYM T512.

Handsome, Jewish Businessman—27, 6'0", seeks warm, attractive, Jewish female, 20-29. Photo/phone. NYM CC33.

Likeable Research Executive—Good-looking 48, 6'2", trim, divorced, Jewish, gentle, warm personality, good sense of humor. Easy to talk to, arts-oriented, loves animals, outdoors, Lincoln Center. One-woman man with serious intentions. Seeking a truly sharing, honest friendship. Please send photo, returned absolutely. NYM T513.

Joan Collins Look-A-Like—Tries again! I'm seeking a good-looking man, 35-48, who knows what he wants out of life but above all, who's honest and sincere. I insist on a photo please. NYM CC30.

Cute Teddy Bear—6'2", 25, 210, Jewish male executive, warm, sensitive, funny, loves to cook. Seeking a relationship with a female, 20-35, built on honesty, humor, initimacy and sharing; things dreams are made of. Phone. NYM CC31.

Woman With Herpes—In 40's, sought by single white man in 50's. I'm tired of explanations. Want a lasting relationship. *I'm alive, intelligent, slim, attractive, successful.* NYM CC32.

This Is It—Make no mistake! Beautiful, intelligent, vivacious, intriguing, professional, NYC, Jewish female, seeks tall, attractive, professional, Jewish male. Must love theater, dining, travel, music, city and country life. Phone/bio. NYM T514.

Warm, Attractive, 29—Female, 5'7", tall, slim, professional, Jewish. Seeks bright, caring male to enjoy the summer and a lasting one-to-one relationship. NYM T515.

Beautiful, Black, Brainy—MD, 36, needs handsome, white male with continental flair. Send photo and note. NYM T516.

Loves Living!—Lovely lady, 43, looking for learned lad, mid 40's-50's, a winner, who enjoys dining, theatre, travel, and antiquing. Bio/phone/photo. NYM J877.

If You're Gorgeous On The Inside—Attractive on the outside, Jewish, 21-27, this handsome, 6'3", warm, witty, athletic chiropractor, 27, hopes you will reply. Photo helpful, bio/phone. NYM T517.

Drop Dead Beauty—Who is up, happy, stable and glowing, is looking for a man, 35-45, who is not easily intimidated. My man is a chic dresser, handsome, and well familiar with style and grace. Together, we would never be satisfied with a life without luxury; we remain true to moral character. The only thing missing *is the passion and presence of each other* in a permanent relationship. NYM CC34.

Warm, Attractive, Advertising Writer—*36, with happy life, good friends and 2* great cats, seeks special man to share them all. I like movies, eating, painting, theater, cycling, country inns, and hanging out with the Sunday Times. Pet hates: Yuppies and Trivial Pursuits. Are you 35-45, affectionate and open with a sense of fun? Photo appreciated. NYM T518.

Worldly, Intelligent—Good-natured widow seeks man friend, 58-73. Music, theater, maybe dancing? Westchester/Manhattan. NYM T519.

Ambitious, Self-Employed Attorney—Entrepreneur, 33, 5'6", slim, handsome, Jewish, Village resident, seeking serious relationship with warm, considerate, intelligent, slim, attractive, professional woman, 25-33. NYM T521.

Down-To-Earth Professional Male—35, good-looking, slim, 5'11". Interests include bike riding, travel, the outdoors, physical fitness, movies, books and museums. Wishes to meet female who shares similar interests for a relationship leading to marriage and family. Bio/photo/phone. NYM T520.

Let's Fly Together—Late 30's businessman with own co. I ski (water/snow), sail, run, but flying is my passion. You and I could have fun if you are creative and enjoy entertaining, the arts, etc. Most of all: tall, pretty and ready for anything. Photo and phone to NYM T522.

1950 Jewish Male—Reliable subcompact with only a few dents. Seeks NJ/NY licensed female for cruising highways of life. Photo/phone/driving record. NYM T523.

English Born—Handsome male, 40's, with diverse interests, seeks female, 30's, attractive, all woman, to share joys. Any *race. Photo. NYM T524.*

Brilliant, Affectionate, Handsome—Debonair, tall, affluent, investment builder, *Ivy degrees, East Side, kind, generous*, tender, cuddly, fun, worldly, Jewish, 42, non-smoker, of integrity, humor, optimism. Seeks happy, gentle, beautiful, educated, supportive, reliable, charming, sensuous, gracious, tactile woman, 29-36, to start family. NYM T525.

Vivacious, High-Energy Woman—33, attractive, slender body/great legs, very successful, charming and fun-loving. Men with these qualities, please reply: sensitive, financially secure, marriage/children-oriented, attractive and supportive. Please be honest. Bio, photo appreciated. NYM T526

I Speak Your Language—Attorney, 44, seeks attractive female, 23-33. Enjoys music, travel. If you can speak English, Spanish, Portuguese, French or Korean, please apply. Note/photo. NYM T527.

I'm Truly Special—Traditional yet adventurous, Jewish woman, 39, warm, curious, bright, outgoing, caring, seeks gentleman, 35-55, who is secure, self-confident, fun-loving, to share the joys NYC has to offer. Photo if possible/note. NYM T528.

Perfect Harmony—Chamber music under the stars, trips to rocky coastline and far-off beaches. Jewish, divorced female, 40, seeks warm, intelligent, witty, sensuous, *flexible, deep, yet fun-loving*, successful man (will accept half of these qualities). In exchange, warm, loving woman of substance, interests from classical music, tennis, photography, someone who is comfortable and fun to be with, creative, at ease with herself and the one she cares about. Children okay, or start family. NYM CC35.

Enthusiasm, Romance, Fun!—Male, 30, 6', blond, athletic professional, seeks beauty with warmth and sense of humor to share city weekends of brunch, movies, dinner and dancing. NYM T529.

Bruised But Not Beaten—*Warm, witty* and wise, world-traveling, South Florida businessman, youthful 50's, seeks bright, new relationship with charming, attractive, tender lady possessed of humor, and intelligent. Prefer early 30's-40's. Will respond promptly to letter with photo. Write NYM T531.

Seeking Congenial Companionship—Easygoing, easy to look at, easy to laugh with, easy on a buck, but not an easy mark. Widower, 67, well-traveled, well-schooled, colleges attended still survive. Would appreciate your note, photo and phone. NYM T530.

Dark-Eyed Beauty—24, slim, professional, lively, seeks Jewish, top professional with creative flair for adventure and romance. NYM CC36.

Handsome Italian, Wall Street—Executive. Up and coming realtor, 26, 6', slim, and very together. I seek counterpart for an exciting romantič and sincere relationship. She should be slim, bright and beautiful, and possess true class and wit. Photo and phone, please. NYM J878.

Cute, Petite Ginger Rogers—Looking for *her Fred Astaire. I'm 29 and want to* dance, play tennis, and eat ice-cream far into the future with a bright, secure, good-looking, non-smoking, Jewish professional like myself. NYM E897.

No Cute Clichês—Just an attractive, slim, professional, Jewish, Manahttan woman, early 40's, looking for a down-to-earth, guy who enjoys music, theater, good food, the country, doesn't smoke, and loves to laugh, travel and try new things (like me!!). Photo, please. NYM CC37.

Nice Jewish Gal—31, likes Poe and other mysteries-including you. NYM E898.

62-Year-Old, Secure Female—Would like financially comfortable, good-humored companion, 60-70. NYM J879.

As You Like It—Have you had the advantages of good family, fine education, elegant life style? Have you been blessed with good health, good friends, the need and knowledge of the Lord? Are you a creative thinker and an adventurous spirit? Are you a very specially attractive woman whose interests might include meeting this handsome, blue-eyed, successful businessman/sportsman, 51. Please write with current photo, phone. NYM CC38.

Wanted: An Extremely Attractive—LI woman, 45-50, as a social companion for affluent gentleman in early 60's. Phone and photo a must. NYM J880.

5'8", Affluent, Slim—Widow, 50's. Talents: art, music, fashion, photography. Seeks fit, semi-retired, affluent, professional male, non-smoker, for commitment plus eventual "dolce vita" in Maui and Porto Fino. Bio/photo. NYM J881.

Marriage-Minded Manhattan Man—In fifties, with European background and *strong cultural interests*, seeks sensitive woman. NYM E899.

Sexy Professional Woman—Looking for *warm, professional man*, 30'-40's, who enjoys tennis, theater, and celebrates being alive. Bio/photo. NYM J882.

I'll Make Your Day—Good-looking, athletic, Jewish businessman, 45, seeks slim, attractive, warm and fun-loving female, 30-40, to share good times with. Bio/photo/phone. NYM J883.

Opera, Ballet, Theatre—Museums too. 36, 5'4' slim attractive female born and *bred in Manhattan. Looking for man who* truly wants to share my interest in this city (Paris isn't bad either) and these activities. Note/Phone/Photo NYM CC41.

STRICTLY PERSONALS

Successful S.I. Architect—Loving, affectionate, caring. Seeks attractive, petite female 35-42 interested in fine dining, theater, beach, country weekends, travel, quiet evenings at home, movies, shows and an occasional day in Atlantic City. Enjoys being treated like a lady should and interested in a meaningful relationship. Note, phone, photo. NYM CC98.

Prince Charming Seeks Cinderella—Alert, witty Jewish professional, 35, seeks lively, attractive lady, 25-35, sincere, warm, ready for serious relationship. If the shoe fits...(Note/phone). NYM T557.

Exotic Oriental—Seeks successful man over 38 with a reserve of warmth and affection and a sense of adventure for friendship or more. NYM CC99.

Asian-American Female, 30—Seeks non-millionaire. Yachts make me dizzy and ballooning is worse. All I want is affection; cure for runner's knee. Photo/note. NYM KK16.

Very Pretty, Warm Blonde—41, slim, successful professional, intelligent, athletic and cultural interests, great sense of humor, divorced mother, seeks successful gentleman, 38-50, who appreciates same and more, for lasting relationship. No drugs. Note/phone/photo, please. NYM J917.

Sensitive, Strong, Sexy—Smart, athletic, 31, 6'4", hazel eyes, NJ, Catholic, never-married, successful, male entrepreneur seeking gorgeous, athletic, educated, never-married, Catholic woman, 24-32, with lots of personality, for fun and special times. Bio, photo, phone. NYM KK17.

Single White Male, 32—5'11", trim, British-educated, sophisticated, dark, handsome, affluent, wide interests, seeks educated, honest, stable, exceptionally beautiful, slim female (20-27), genuinely interested in refined life and panoramic qualities of a man's head and heart. Photo, phone, bio. NYM KK14.

Woman, Kind, Gentle—Passionate, creative, loves travel, theater, the arts. Wishes to share with man, 55 plus and with similar qualities. NYM KK18.

Handsome, Intelligent, Successful—In both profession and corporate. Active in tennis, skiing, running. Warm, sincere, late 40's. Seeks beautiful, well-built, happy woman, 26 to 39. Note, photo, phone. NYM KK19.

Pretty NJ Lady—Seeks man, 50-60, for joys of home and outdoors. NYM KK21.

One Male Creative Type—34, blond, blue-green eyes, 6', 175, pretty decent looking cross between a young Michael Caine and George Segal. I'm a fashion, beauty, and illustrative photographer, fairly successful, studios in NYC and Miami. Other interests are travel, fine food, flying, country, nature, film, water and snow skiing, tennis, scuba diving, prefer blue jeans, but do own a tuxedo. Looking to meet a woman, 25 and over, white, religion not important, 5'7" or taller. I am not looking for a beauty queen, but would appreciate a runner-up. It's really difficult to single her out, for the latitude of acceptability is wide. I want a real honest person, no princesses please, unless the real thing, no heavy drinkers or drugs whatsoever. Note/phone/photo, a must. NYM J918.

Interplanetary Excursion—Extraordinary opportunity for very, very athletic, ambitious woman to go farther, faster, and higher than ever before with a very handsome 27, 5'10", Jewish, financial pioneer. Scorch across earth skiing, swimming, dancing, and exploring terrestrial art, music, opera, and ballet. Then, fasten your seat belt. NYM CC97.

Endless Summer Vacation—Great sense of humor, self-confident, love to travel, very good-looking, intelligent, 28, corporate owner, knows only how to laugh and enjoy life. Looking for that rare girl of incredible beauty, living a spontaneous lifestyle, to share champagne and beaches, laughs and my extravagant pursuit of happiness. Photo/bio/phone. Go for it! NYM J907.

Wanting To Share—A beautiful life with a special lady, who's petite, attractive, athletic, and enjoys romance and travel. I'm a successful, 34-year-old professional, looking for a partner. Note/phone/photo. NYM J911.

Wanted: Wild Man—With both feet on the ground, by sane, secure designer. This man needs to be quick, physically or mentally tall, gregarious, 35-50, soothed by all types of music, art, and my warm wiles. Letter/phone. NYM J916.

Contemporary Cunegonde—Seeks Candide to celebrate midlife. NYM KK15.

Attractive, Blonde, Intelligent Woman—36, slender, 5'5", Protestant, successful, financially secure, Ivy League professional who enjoys sports (especially skiing and tennis), travel, bridge and movies. Seeks attractive, athletic, financially secure, non-smoking/drug using, childless, marriage-minded man, with similiar interests. Photo/bio/phone. NYM J908.

European Lady—Very beautiful, slender, 5'6", with charm and personality, seeks cultured, successful gentleman who is emotionally stable, has high ethical standards and a sense of humor for lasting relationship. I am poised, graceful, elegant, multilingual, financially secure. A sensitive, sensual woman with a loving disposition. My interests are varied: home life, classical music, art, theater, travel. You are a non-smoker, late 40's to late 50's, attractive, well-built, 5'10" plus, unencumbered. Please reply with recent photo, bio, phone. NYM T549.

Time Is Right—For Carole Lombard-type woman of captivating beauty, vitality, charm (31, blonde, trim 5'6'), rewarding career, impassioned intellect, well-developed wit, sophistication and whimsy, interests athletic to zeitgeist (tennis, skiing, movies, travel, books) to meet her match in extremely handsome, successful, wealthy, tall, fit, 34-50, Cary Grant-type man of strength, stability, honesty, integrity, intellect, humor, passion, warmth to share diverse pursuits, romance and the everyday adventures of life. Photo/phone/bio. NYM LL02.

I'm 35, Fun-Loving And Petite—An interesting man I'd like to meet; companionship that's bright and pleasant; is all that I'm seeking for the present. (Should I also mention in this ditty; that I am considered very pretty?) NYM CC89.

Witty, Warm, Dynamic—Jewish man, 30, attractive, very successful, seeks bright, non-drug using, Jewish woman with great sense of humor. NYM T545.

Vivacious, Attractive, Sensitive—35, petite and sparkling, with successful business plus PhD in progress. I enjoy music, opera, travel, adventures, moonlight on the beach. Seeking Jewish professional man, 35-42, affectionate and caring, who is bright, spontaneous, enthusiastic, and laughs easily. Non-smoker. Hand-written note, please; phone. NYM LL01.

Atypically Gentle, Corporate Lawyer—30, 5'6", pretty, humanist values, seeks to date nice guy, comparable age, with well-honed brain. NYM T547.

Sensitive, Caring, Normal—Jewish male, 30, seeking woman, 26-31, who is honest, intelligent and good natured. Note, photo, phone. NYM CC78.

Sophisticated Lady—33, seeks man who is single, tall, professional and still believes in romance and love. NYM T550.

Jewish CPA—28, loves music, travel, Yankees, sports and especially friendship. NJ resident. Being a successful professional is great but, I feel it's time to find the right partner to share that success with. So if you are a Jewish female, 22-28, sincerely interested in a long-lasting relationship, I am looking forward to meeting you. All responses will be answered. A photo plus a short bio, please. NYM T556.

Physician MD PhD—50 with numerous cultural interests, seeks woman, 30 to early 40's, kind-hearted, with comparable cultural and educational background. NYM T560.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS COUPON

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NEW YORK CLASSIFIED

STRICTLY PERSONALS

Handsome Jewish Professional—European, 27, 5'7", PhD, seeks attractive Jewish female, for fun, caring relationship. Bio/photo/phone. NYM J884.

Attractive Black Female Ph.D—5'8', slim, (41) seeks serious relationship with successful, single, Caucasian male (NY) must have good heart, love the arts. (35 to 55) Photo required. NYM CC43

Are You Tall, Single, Professional?—Male, 29-35, love Mexican food, adventure? I'm 27, 5'10", fun-loving; awaiting your response. Phone/photo. NYM E903.

Attractive Oriental Female—30 years old, 5'8', seeking a mature professional interested in a real relationship. Photo and phone. NYM CC42.

Very Attractive, Secure Woman— early 30's, 5'7", seeks educated, financially secure Christian man, 30-42. NYM E904.

Striking, Exotic, Oriental—Female of quality-seeks gentleman of substance between 39 and 50 for a lifetime of friendship. Bio, phone, photo. NYM CC44.

Very Pretty Blonde Banker—successful, 35, 5'5", green-eyes, great figure. Would like to meet tall, handsome, counterpart seeking romance, friendship, and love. Photo appreciated. NYM E905.

Warm, LI Man—6'1", slim, handsome, 47, incurable romantic, financially and emotionally secure, professional man. Seeks a wonderful-looking, happy, slim, sensuous woman, to experience the joys of relaxed (jeans and sweatshirt) evenings by the fire, walks on the beach, stimulating conversation, mutual vulnerability, travel, shared laughter, and in time a committed relationship. Extremely happy with my life, you with yours. Let's share. Photo/phone. NYM J885.

Sorry, Not Perfect—34, Jewish, very bright, trim, successful, traveled, enjoy varied life from books and museums, to amateur racedriving. Would love to meet slim, adorable lady who is witty, silly, spunky; everything but perfect! Photo? NYM J886.

Successful Attorney, 38—Interested in Japanese culture, and planning trip to Tokyo in September, would like to meet Japanese woman in New York to form friendship and learn about her country. NYM J887.

Cardiologist, 30's, Very Handsome—Male, highly successful, cosmopolitan, hopelessly romantic, with a taste for the best life has to offer. Seeking an accomplished, emotionally and financially unencumbered, exceptionally beautiful woman to age 35, for friendship, romance, and possibly more. Photo/phone and address a must for reply.NYM J888.

Pretty, Professional Female—32, blue-eyed, 5'2", petite, Italian-American, traditional values, seeks never-married, slim, attractive, professional Christian male, 5'6"-5'11", 32-40, for friendship, possibly romance, marriage. Bio/photo/phone. NYM J889.

Single Mom—34, vivacious R.N., loves life and all it has to offer. Seeks warm, sensitive, caring male, non-smoker for friendship/love/marriage. Your kids welcome. NYM CC45.

27, Warm, Soft, Pretty Woman—Seeks 28-45 man, emotionally secure and mature, to share conversation, adventure, quiet moments. Photo/phone. NYM J890.

Warm, Attractive, Intelligent Woman—36, creative, thoughtful, happy, sometimes shy, love literature, music (folk, blues, rock), healthy lifestyle. If you are a responsive, self-aware, educated man, 36-45, with sense of humor, open to the possiblity of commitment, please write. NYM J891.

Blonde, Dynamic, Gregarious—Professional female, useful 50's, cultured, loves travel, music, fireplaces. Desires energetic mensch who loves city, country life. Non-smoker. NYM CC46.

Sophisticated New Jersey Lady—Pretty, tall, slender, professional, romantic, Christian. Has a passion for music, theatre, dancing, traveling, pets, loves long walks and talks (smoker). Seeks single white Christian male, 35 to 48, college background, with similar interests, to begin a new chapter of life. Send bio, photo and phone. NYM CC47

Handsome, Sensitive Man—29, 6', 190. Seeks sincere woman with shapely legs, any height. Photo. NYM CC48.

I'm 53—Pretty, petite, of Eastern European roots. If you're Jewish, refined and fun, write. NYM CC49.

Hudson Valley Widower—Tall affluent professional seeks lady, 37-50, for serious relationship. If you live north of City, let's talk. NYM CC50.

Warm, Good-Looking Male—Witty, 27, professional, seeks Jewish female, 22 to 29, who loves to laugh, have fun, wonderful relationship. NYM CC51.

Attractive Female Stockbroker—Recently reviewed personal portfolio only to discover a major loss--no special someone to invest in future with. This someone should offer a major return for my high interest and unyielding attention. Just remember you can't expect large gains unless you speculate. Interested investors (age 32 to 40 plus, preferably but not necessarily Jewish) send bio, photo, and prospectus. NYM CC40.

Professional Writer—32, tall with classical looks and tastes, wonders if there is a woman of delicate sensibilities in this city of egomaniacs, narcissists and trendies. One unimpressed by rock stars and avant-garde artists. Impressed by literate musical comedy, who appreciates a good pun. And who isn't named Amy (sorry, Amys). Photo. NYM CC39.

Very Handsome Executive—34, 5'11", Extraordinary, affluent, cultured, athletic, high-powered yet warm, caring and affectionate. Seeks very beautiful, slim, sexy, 23-31, intelligent, non-smoking partner to share the finest of everything in life. Phone/photo a must. NYM E901.

Tired Of The Bar Scene—And exchanging business cards. Attractive, assertive, yet sensitive exec, looking for a bright, attractive woman, 25-35, who wants more than a one-night stand, who enjoys the outdoors, the good life, sports, travel. Bio/photo a must. NYM J892.

Attractive Female Attorney—36, sporty, friendly, petite, lean, seeks high quality male, 30 to 42. NYM CC60.

Great First Mate—Widow, attractive, 5'7', enjoys fishing, tennis, travel, arts, seeks Jewish counterpart. Well educated, non-smoker, 58 to 65. NYM CC52.

Low-Keyed Professional Male—28, seeks attractive, intelligent, independent female to enjoy music and share quiet companionship. NYM CC53.

Warm, Energetic, Professional— Woman with earthy, sophisticated wit, seeks bright, easygoing, positive man over 35 who enjoys people, good food and Brooklyn backyards. NYM CC54.

Single, Slim, Pretty, Sweet—Petite, 35, professional Jewish woman, with mild genetic disorder, loves travel, music, movies, and romantic dining. Seeks soul mate for serious relationship. NYM J893.

My Right Seat's Empty—Share my Porsche! Super good-looking, feminine, slender, sexy, successful woman, great cook and cuddler, divorced, young 40, non-smoker. Seeking a young 30-45, very handsome, successful Manhattanite, who wants no children in his future (current kids o.k.) but wants a very loving, committed relationship. Photo/letter/phone. NYM E906.

I Need A Hero—No baloney. If you are a smart, lively, family-oriented Jewish male, 30 to 38, who hungers for this lovely sweet (with a dash of spice), lady lawyer, 30, lettuce meet. NYM CC56.

This Man Is—Looking for a pretty female who is bright, warm, slim, athletic, educated, sophisticated, non-smoker, adventurous, and willing to take a chance. I believe I am all of the above, plus a successful businessman, 49 years young, 6', 165 lbs., well-adjusted, run 6 miles every other morning. Please send picture, brief note. I will answer all replies. Thank you. NYM CC57.

Sing Like A Bird—Soar to the magic of music. Joyful, vivacious professional, enjoy arts, travel, conversation. Slim, secure, elegant, very attractive, sophisticate could be your nightingale. You're cultured, caring, financially and emotionally secure man over 50 with capacity to enjoy the finest. Bio/phone. NYM E907.

Oriental Asian Jewel—Witty, urbane, single man, 40's, interested in classy, bright, warm, beautiful lady 33 to 43, to share art, music, dining, conversation and life. Note, phone, photo, please. NYM CC59.

Gorgeous, Head-turning Female—Hollywood executive, 30, rare integrity, endangered species. Seeks successful, single, attractive, tall mensch. No drugs. Photo/phone/bio. NYM E908.

Shy, Sensitive, Successful—Businessman, tall, 33, old world values, would like to meet slim, trim, slender, foreign woman interested in building a lasting relationship. Children, tennis, and languages. NYM CC61.

Lady, Make My Day!—TV producer/entrepreneur, 34, Jewish, has New Age bent. Prefer beautiful Manhattanite, 30-ish, easygoing with sense of humor. Photo/phone, please. NYM E909.

Successful, Busy Professional—And business owner, seeks attractive Manhattan female, dinner and travel companion. Photo/phone appreciated. NYM J895.

Very Good-Looking Man—44, hates tennis and skiing, works in the film business, loves life, good sense of humor, seeks woman who is beautiful inside and out. Note and photo a must. NYM CC62.

Female Writer—37, intellectual, loves books and nature. NYM E910.

Attractive Male Executive—39, seeking sensitive, warm, slim female, 25 to 35. I'm looking to share walking on the beach, quiet evenings, travel, and this Scorpio wants to give tender loving care. Send bio, phone, photo a must. NYM CC64.

Single Jewish Male—Somewhat shy but confident, 6'1', 30 years old and attractive. I like to go to movies, warm places, and I love to exercise. I would love to meet someone nice. If interested, please send photo, phone, letter. NYM CC65.

Bread, Peace, and Love—If you are a sensitive female, between the ages of 32 and 45 (with children o.k.) and would like to share these three essential elements for a fulfilling life with a successful businessman, New Yorker, in his late 40's, open to re-marriage, please write. Photo, returnable on request. NYM CC66.

Elegant Miami JD—Petite, model-looks, 27, independent, funny, seeks handsome, charismatic, Jewish nice-guy, 27-36, DVM, JD, MD who likes arts, animals, outdoors preferred. Photo. NYM E911.

Tall, Handsome, Romantic—30, 6'1", ambitious Jewish male, who loves sports, theater, the beach, and the outdoors seeks marriage-minded Jewish lady under 30, who's sweet, sincere, attractive, well-built, and appreciates what life has to offer. Note/photo/phone. NYM CC67.

Once Upon A Time—A very attractive, slender, Jewish professional woman, 34, searched endlessly for a man of character, charm and wit. Just another fairy tale? Bio/photo please. NYM E912.

Good-Looking, Well-Educated—6', Jewish male, 38, sense of humor, unpretentious, seeks attractive, affectionate, intelligent Jewish female, non-smoker, 24-36, Queens, Nassau, Brooklyn. NYM CC68.

Attractive English Lady—46, Seeks professional white male, 46-52. Note/photo/phone. NYM E914.

Reward For Information—Leading to attractive, confident, male, 25-35. Contact gorgeous, affluent lady, 33. NYM CC69.

No Trivial Pursuit—Elegant, comely lady, 30's, with depth, creativity, enthusiasm and gentle heart on quest for partner; an attractive, successful, kind man, 35-45 with humor, culture and integrity. Letter/ phone/photo. NYM E916.

Desperately Seeking Susan?—This Susan is attractive, mid-20's, Jewish, well-traveled, Wall St. professional, seeking Jewish, fun-loving, romantic mensch. Photo/phone/bio. NYM CC70.

Dynamic Jewish Male—37, very successful and attractive, seeks romantic and loving relationship with a beautiful Jewish woman who is warm, intelligent, secure, and enjoys life. I enjoy weekend get-aways, boating, beaches, fireplaces, and candlelight dinners. Photo/phone a must. NYM E900.

LI Teacher—Seeks bright but sane man, 42-50, non-smoker. NYM KK01.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Normal Man Wanted—Attractive, Jewish energized female professional, 5'8", 30, sensitive, fun-loving/serious, loves sushi, champagne, beach, seeks similiar man. Bio/phone/photo. NYM J899.

Healthy, Wealthy, And Wise—49-year-old businessman, nice-looking, not heavy sports, animal lover. I have the ability to give and receive love. Photo, phone, please. NYM CC76.

Longing For Lover—I am tall, ruggedly handsome (I send photo), intuitive (I love soul-searching talk), L.I. writer, 38. Need woman 30-45 for long-term affair. P.O.B.17, Commack, NY. 11725.

Lean Leggy Lady—Former model, mid-40's, seeks successful, sincere male for fun and serious friendship. NYM E917.

Unassuming, Yet Successful Woman—Attractive, 35, Jewish professional, divorced but still believes in marriage, seeks attractive executive/professional 36-44, with intelligence and wit, interested in a deep and genuine relationship, able to appreciate an honest, intelligent and pretty woman. NYM CC72.

Attractive Strawberry Blonde—26, 5'7", Catholic, Irish descent, refined, educated, executive secretary, lives in Brooklyn, works in Manhattan, clean-living. Seeks tall (6'), sober, accomplished Catholic male, 30-38, non-obese, non-smoker, for possible courtship. Photo, please; will return. NYM J896.

Over The Hill Jill—Seeks Jack for tumbling down other side. Very bright, attractive, warm professonal, Jewish. NYM CC74.

Pretty, Science Professional—38, 5'7", Jewish, warm, refined, highly educated, seeks intelligent, marriage-minded, professional man. Phone/photo, please. NYM J897.

Attractive Wall St. Trader—Jewish man 31, with captivating smile, keen wit, active mind, trim body, seeks warm, intelligent, good looking female to share evenings of jazz, walks in the park, romantic dinners. Photo a plus. NYM CC75.

You're Not Dreaming—This exciting, 5'4", size 10, successful, Jewish executive, female Manhattanite who possesses the ultimate combination of beauty, intelligence, sophistication, elegance, sensuality, affluence, with a playful, creative, honest and loving spirit seeks to find the ultimate, decision-making, refined, affluent male of quality, 50 plus, who sincerely desires to share all life has to offer: the arts, fine dining out, gourmet candlelit dinners in, good conversation, travel, romantic dancing under starlit skies, and untold surprises. Non-smoking, tennis, and a love for boating would be a plus. Let's start something phenomenal. Note/phone. NYM J898.

Marriage-Minded, Shy Businessman—30, 5'7", 160 lbs., brown hair/eyes, Jewish, honest, warm, caring, average looking, owns NYC clothing store. Weekly moviegoer, Queens resident, has been writing, singing, recording own songs for 17 years. Most comfortable in jeans and sneakers. Seeks shy, down-to-earth, middle class, Jewish woman, non-religious, under 29. Non-smoker/drugs. Bio/phone/astrology sign. NYM J903.

Nice Jewish Guy—Great sense of humor, successful L.I. businessman, loves art, gourmet dining, travel, fun etc., 50's. Seeking lady late 30's-40's to join me in good times. Not marriage-minded now. Photo a must. Let's enjoy together. NYM CC77.

Independent Design Professional—With urban sensibilities, but lives in the country with large dog and cat. 45, 5'7", slim, attractive. Major interests: gardening, reading, music, (Baroque, opera, jazz). Enjoys good food, conversation, travel, and at times solitude. Seeks friendship with design-oriented male who shares same pleasures, can laugh, cry, and be honest. Letter/photo. NYM E918.

Very Attractive Professional Woman—30, 5'2", slim, enjoys sports, jazz, beaches, and city life. Seeks Jewish male counterpart. Send Dewar's Profile with photo. NYM DD01.

Attractive, Unpretentious, Intelligent—27, Jewish Manhattanite, craves tennis, outdoors, laughter. Seeks alliance with candid Jewish male with drive and sense of humor. NYM J900.

Modern Sabbath Observant Male—34, seeks woman to share the present and the future. Bio/photo. NYM J901.

Cheerful Successful Businesswoman—Lovely, Rubenesque, cultured, refined, loves music, varied interests. Seeks handsome male counterpart, bright, kind, 45-60. Letter/phone/photo. NYM E919.

Hudson Valley Artist—Ex-New Yorker, complex, attractive, introspective, unpretentious, fit, slim, seeks tallish male, 37-47, who loves country living. Letter, photo, please. NYM CC79.

Wise And Sexy Redhead—42, seeks handsome, bright, literate younger man who can cook. NYM T548.

Creative Handsome Mensch—36, has keen sense of humor, likes art, antiques, cars, tennis, cinema. Seeks pretty lady, 30-40, non-smoker, self-sufficient, articulate, spontaneous, semi-uninhibited, No. Jersey vicinity preferred, likes city or country, plays tennis and is capable of answering a phone without putting on make-up. Please send bio/photo. PO Box 655, Fair Lawn, NJ 07410.

No Commitments, But—I'll adore you. Voluptuous, 42, psychiatrist, seeking to meet man of substance. Must live in Manhattan, Bio/photo. NYM CC80.

Dynamic, Green-Eyed Brunette— Dancer/arts executive, 38, 5'6", well-traveled, enjoys music, sports, good conversation. Seeks warm, well-educated, playful man with a touch of class for lasting relationship. NYM CC81.

Brown-Eyed Lady—31, attractive, adventurous, bright professional, seeks comparable male, 30-40, to share outdoor life, travel, fun. NYM CC82.

Good Man—Successful professional, young 50, 6'2", attractive, kind, loyal, huggable, conservative, non-smoker. Seeks younger woman who is tall, pretty, shapely, feminine, in-doorsy, and likes classical music, old movies, wine, and cats. NYC/NJ. Photo optional. P.O.B.461, NY,NY 10274.

Sensitive, Slim, Attractive—NJ nurse, 36, seeks to meet an attractive, fit, sincere man. Photo/phone. NYM E926.

Unconventional Renaissance Woman—High energy, attractive business lady who is an earth mother at heart, wishes to share rich capacity for living and giving with a well-grounded man, 30-48, who wants to balance a full-time profession with a supportive homelife and family. Northern NJ. NYM CC83.

Help! Need A Physician Stat—Beautiful midwife, 5'3", slender, expert horsewoman, Jewish, requests obstetrician/gynecologist or peer, divorced/widowed Dad, late 30's to 40's. NYM CC84.

Petite, Vivacious, Attorney—Likes movies and theater, loves children. Seeks sensitive man, 37-45, with similar interests and background. NYM CC85.

Quietly Hilarious Mensch—26, creative, successful, literacy volunteer, knows roots. Seeks playful Jewish woman, 20-26, smart, warm, soft. Send letter, numbers, list of 3 people in history you'd most like to meet. NYM CC91.

Major Company President—For relationship with beautiful career-oriented woman, to put our fantasies together. Very handsome, 47, Jewish, 5'9", in great shape. Photo/bio/phone. NYM KK02

Sleeping Princess Awaits Prince—Very pretty, slim, feminine, 5'4", 105, green eyes, brunette, early 30's, never married, travel professional. Enjoys dining, dancing, music, sunny beaches, good conversation, and especially sharing quiet moments. I'm happy, secure, classy, warm and sincere, affectionate, romantic, intelligent, a little silly, a little shy, and very loyal to people I love. If you're a successful, ambitious NY/NJ Jewish man, 32-39, single tall attractive, with compatible qualities, seeking a relationship leading to marriage and children, are somewhat hesitant but hopeful about answering an ad, and believe in happy endings, you could be the prince who finally awakens me. Send photo/phone/bio. NYM CC87.

Sincere, Intelligent, Jewish—Seeks attractive, Jewish female from 23-31, for lasting relationship. Bio/phone/photo optional. NYM KK03.

Male, Attractive—6', slim, into physical fitness, financially secure, youngish 50's, bachelor, workaholic during week. Seeks same in beautiful French woman, 40-50, to dine and (?) on weekends. Photo please. NYM E922.

Attractive, Brunette, 41—5'11", European, looking for Mr. Perfect for sharing, caring and lasting relationship. Photo appreciated. NYM KK05.

Petite Attractive Jewish Female—28, elementary teacher, looking for a well-educated, sensitive, romantic man to share what life has to offer. NYM E924.

Credibility Strained—By all these claims of success and good looks? Meet a male with honest claims to both. Mid 30's, Ivy-credentialed, investment banking VP with a gentle and artistic side. If you're a woman of true beauty, intelligence and charm, send photo and a personal note, please. NYM KK06.

Let's Have Fun—I am. 29, professional, have a good sense of humor, wear dungarees and tee-shirts, enjoy the beach, sun, movies, dinner, jogging, and a cold beer. Looking for a woman, 23-35, for fun and a solid relationship. Phone/photo. NYM KK07.

Lovely, Feminine, Mature Woman—Richly textured, elite lifestyle. Seeks warm, endearing friendship, with very mature gentleman of like ilk and persuasion. NYM CC90.

Room At The Top—To share with gutsy Jewish widow. Non-smoker, striking, 49, varied interests. Seeks self-confident, refined man for solid relationship. Home phone. NYM CC92.

Searching For Nice Relationship—I am attractive, warm, sincere, 27, and from Jersey. Seeks caring male with same qualities, 27-32. Photo. NYM CC94.

Is There A Dr. In The House?—Cute, petite, Bklyn Jewish woman, 36, suffering from single-itis seeks MD or DDS, 36-46. Prognosis: Hopeful! NYM E925.

Recent Arrival From UK—Professional lass, 35, 5'8', seeks witty, discerning, stylish man who loves travel, cinema' and risks. I'm warm, energetic, and looking for adventure. NYM CC95.

Intelligent, Sensitive Male—31-years-old, Jewish, professional, Manhattan resident, seeks warm, interesting, professional woman, 26-32, with a good sense of humor, who still believes in the traditional values and who understands the give and take of a close relationship. Bio/photo/phone. NYM KK08.

Is Everyone Divorced?—Tall, never married Christian seeks non-smoker, never-married, affectionate, attractive, Christian lady, late 20's to late 30's. NYM BB43.

Rock And Roll Historian—25, earning keep as New York stockbroker, seeking romance with sharp, attractive, passionate woman. NYM KK09.

Are You A Special Jewish Gentleman—44-58, who would like to share the good life? If you are a successful professional or businessman with wit, style and serious intentions, then consider a classy, gracious lady, 40's, attractive, 5'7", blonde with sense of humor and self. Write with phone number. NYM BB23.

Quality Not Quantity—Beautiful blonde, blue-eyed, sensuous female, L.I./NYC, tired of carbon copies, seeks original. If you are an honest, sincere, successfully established male, 39-54, one of a kind, let's share music, dance, travel, warmth, create a masterpiece. NYM DD03.

Stop Here!—Attractive, shapely, Jewish female, tall, redhead, sense of humor, intellectual, professional career, loves dancing, theater, good conversation, non-smoker. Seeks serious 55-60 male. Phone/photo. NYM J905.

Dutch-Israeli World-Class Woman—Charming, sophisticated, sensuous, likes to travel. Seeking man in 50's, successful, intelligent, caring. NYM CC96.

Classy Lady—31, sensitive, attractive, slim, sincere, creative, earthy, bright, and domesticated. Seeks male, 30-38, who is romantic, humorous, adventurous, intelligent, warm and sophisticated, who enjoys NY culture, outdoors, travel, dining and a good conversationalist to share a special long-lasting relationship. Note, photo, phone, please. NYM DD04.

Strictly Personals ads continued on next page.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

Well-Educated, Nice-Looking—Jewish male, 41, unpretentious, good sense of humor, seeks attractive, intelligent, warm female, 25-35. NYM KK04.

For Memorable Summer—And more, Dr., 35, slim, attractive, witty, relaxed, Manhattan. Seeks similar Jewish woman, 25-35. Letter and photo. NYM CC88.

Attractive, Sensitive Professional—Witty Jewish female, mid-30's, with varied interests, seeks handsome, sensitive, caring man to share fun and romance. Photo/phone. NYM J904.

Youthful, Professional Blonde—Blue-eyed stunner, athletic, jogger, seeks intelligent, humorous male, 38-48, for serious relationship. Bio. NYM KK12.

Champagne And Flowers—Corporate reports and The Wall Street Journal. Tennis and sailing. Christian professional, 30, seeks sophisticated yet down-to-earth woman to share it all. Photo/phone/note. NYM KK13.

Jewish, Very Handsome—23, 5'11", Ivy grad, enjoys Schubert, Perelman; respects elders, gives Tzeddukah; seeks similar Jewish female, 20's, to share dumb movies, more. NYM J912.

Dynamite Executive, Beautiful—Inside and out, seeking businessman, street smart, 45-60, must be mensch, used to the good life. Photo/bio. NYM J913.

Make Me Smile—Pretty, funny, sharp lady, 28, seeks witty reply from smart, balanced male 27-35. Photo. NYM CC93.

Green-Eyed, Romantic Lady—34, tall, firmly rooted in reality, seeks gentleman of quality, intelligence, and emotionally well-integrated. Photo/note. NYM J906.

ANNOUNCEMENTS

Dr. Cuervo, I Was Wrong—An enclave sounds very good. What's 6? Dr. Dale.

Support Group Forming—For recently widowed men and women. Respond with brief bio, if you are a 50 plus, business or professional person. NYM J863.

Joe—From where it all started, happy sixth with my love and thanks. Diane.

Unforgettable Redhead—At Sag Harbor Mobil station on Hwy 114, 7/14, 2PM. You came in to blow up an inner tube and commented on my car. I was too mesmerized to ask for your phone. Please get in touch. NYM E887.

Deborah From Hofstra—E779 needs your telephone number.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Rates effective with the January 7, 1985 issue:** one-time rate—$267.00 per inch; two-time rate—$238.00 per inch per issue; three-time rate—$220.00 per inch per issue; four-time rate—$203.00 per inch per issue. Long-term rates also available. Larger sizes available in increments of ¼ inch. **Extra $15 for NYM Box Number.** Complete rates available upon request. Check or money order must accompany ad order and be received every Monday for the issue on sale the following Monday. Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0735. All ads accepted at the discretion of the publisher.

DOCTORS • DENTISTS • LAWYERS

Huge contemporary office/home. Southern Dutchess Co. Excellent Location. 2¼ Acres. 90 min. N.Y.C. 1300 sq. ft. office space on ground level. Huge Master Br. suite w/jacuzzi and screened porch. 20' x 40' Inground Pool. $239,000.

Call 914-462-4100

CATSKILL MT. SKI COUNTRY

Rustic Brookside Lodge, 2 massive firepl. exposed log beams, Cathedral ceiling, new oak kit., Cent. heat, large covered patio & porch, Crystal clear pond w/ handfed rainbow trout, access by covered bridge, also 2 suspension bridges, 2 garages. All on 4 ac. of evergreens—$129,000.

REDMOND AGENCY
Rte 28, Arkville, New York 12406
Closed Sunday 914-586-2696

78th St/3rd Avenue Large 3½ Rms

Spacious, quiet, sunny, mint condition 1-bedroom on high-floor with eastern views. Large living room with dining area and many closets. Desirable, well managed 24-hour doorman building. Maintenance only $404/mo. Price: mid-$200's. No brokers.

Call weekdays at 906-2731.

WILTON, CONNECTICUT

4 bedroom, 3½ bath country charmer on 3 acres. Bounded by land preserve. Large rooms, solarium, gourmet kitchen. Separate artists' studio; potting shed. 3 mins to station; 1¼ hr to Grand Central Station. $449,500. Principals only.

212-982-5754 weekdays
212-473-2399 weeknights

REAL ESTATE
PRIVATE AUCTION
WEDNESDAY, AUG. 28,
11:00 A.M.

MORRIS TOWNSHIP, NJ - Unusual opportunity for pre-qualified bidder to purchase a truly distinctive property. A masterwork of traditional Olde-World craftsmanship, this stately 23 room mansion is adorned with intricate moldings and oak panelings. Hardwood floors and 7 exquisite fireplaces. 8 bedrooms, 6 baths, elevator, staff apartment. 6½ acre estate includes a 3 bedroom carriage house and pool.

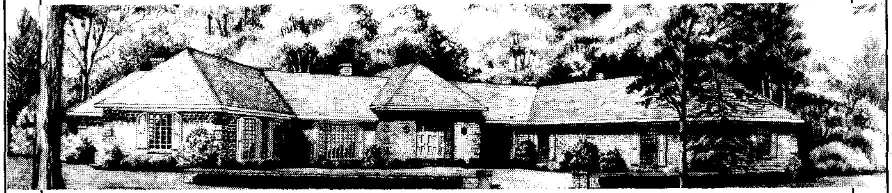
Call for brochure #260023 & inspection.

AUCTION DIVISION
Don Castner, CAI
Auctioneer
201/579-1177

SCHLOTT
Realtors

LATTINGTOWN, LONG ISLAND, NEW YORK

Only four very privileged families will share the North Shore's ultimate luxury.



Only four custom homes can ever be built at The Courtyard. On Long Island's celebrated Gold Coast.

One of these distinguished homes is shown here. It enjoys a private four-acre setting. It has three master bedrooms, a paneled library with wet bar, five-and-a-half baths, five fireplaces, maid's quarters, and many luxury features.

Visit us now, and review the plans for all four unique homes. If you purchase prior to construction, your home can be customized to your exact specifications. To achieve the ultimate luxury your family deserves!

Prices from $1,400,000.

The Courtyard
at Lattingtown
Off Sheep Lane, Lattingtown, N.Y.

For private appointment, or brochure, write
Robert Worrell, Inc., 15 Chippendale Drive, Mt. Sinai, N.Y. 11766.
Or call (516) 473-4200 on weekdays (516) 759-2092 on Saturday or Sunday.

86 AC TAPESTRY

"PRIVATE" MEANDERING COUNTRY LANE ROAD thru a Glorious Tapestry of 2 Lg Spring-Fed Stocked Ponds, Flowing Meadows, "Exceptional Views," Sun-Dappled Groved Glen for Magical Dining Amidst this Beauty Custom 4 Bdr Home with a Wonderful Warmth & Charm, Huge 29 ft LivRm/ Exceptional Raised Hearth Fpl, Gourmet Kitc. DinRm, RecRm, 3 Bth, 4 Rm Guest Cottage, 4 Rm Caretakers Cottage. Superb Lg Barn Plus Smaller Barn. $295,000

VALUED PROPERTIES
Specializing in "Unique" Properties
(914) 292-8222

Milford 90 min NYC

REDUCED $40,000
PERFECT FOR HORSES
16 ACRES WITH LAKE
Old Pillared Victorian

REAL SECLUSION—You'll enter another world as you drive in—hundreds of feet of private wooded tree-lined drive—12 box stall horse barn, lighted outdoor *arena, fields, woods and your private lake.* 1890 3 Bedrm 2 story home features eat-in-kitchen, dining room, fireplace, living room, long covered pillared porch, just too much to list. Bring your paintbrush & hammer. Unlimited potential. Sacrifice at $160,000.

CALL TOLL FREE
1-800-D R CHANT
open 7 days from 8 AM
DAVIS R. CHANT
REALTORS MILFORD, PA

TOWN & COUNTRY PROPERTIES

Lake Hopatcong, NJ
350' Prime Lakefront/Private Cove
3 plus acres, wooded hillside, 2 private islands. Spacious 9 room Ranch with cathedral ceilings, skylight kitchen, 2 stone fireplaces, entertainment level with summer kitchen, wet bar, 2-zoned central air. Gazebo off huge deck with play/toolhouse. Large dock, stone icehouse at shoreline. Spectacular views. $450,000. MTN-1262.
SCHLOTT REALTORS 201-263-0400

PELHAM PELHAM MANOR 29 min NYC
CUSTOM BUILT
Offered below replacement cost, 6,000 square feet brick, slate roof, split level, 6 bedrooms, 3½ baths, library, 2 family rooms. Almost 1 acre. Must be seen $495,000.
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

ARMONK Westchester Easy N.Y. commute
STORYBOOK SETTING
Exclusive Whippoorwill area—Minutes to White Plains and walking to town. Expansive custom Ranch situated on private acre features sunken LR/FPL, library, DR, sliders to deck, 6 Bdrms, 3½ bths. $319,500
C21 HAVILAND REALTY
370 Manville Rd. 914-769-2222

Bronxville, NY (Westchester County)
DRAMATIC CO-OP • 27 min from NYC
Spacious 2 Bedrms, 2 bth with incredible closet space. 23' x 14' LivRm with woodburning fplc, DinRm with built-in cupboards, new kitchen & appliances, hardwood flrs & high ceilings. Low maintenance. 5 min walk to village & Bronxville RR station. Asking $135,000. Principals only.
Call owner 914-779-8115

AN INVESTMENT IN GREAT VACATIONS
Brand new ski co-ops at the foot of New York's famed Hunter Mountain. Studios from $21,900, skylight lofts from $28,900.
518-263-4966 212-223-1270
Offering by prospectus only

70's E. (Fifth) 3½ Rms
ART DECO SETTING
Perfect corner 1BR/1BTH, mod wind kit. Sep DA. Lovely LR, new carpet. Steps from Central Pk. Prewar bldg. Asking $300m. For details:
Joanna Kushner 303-1437
M.J. RAYNES INC. 303-1400

APARTMENTS • CO-OPS • CONDOS • HOUSES

To reach affluent New York apartment hunters and those looking to purchase luxury co-ops, condominiums, houses, commercial property and other real estate, place your working real-estate ad in this section by calling 212-880-0734.

APARTMENTS TO SHARE

Linda Carrol's—Women's Roommate Referrals. Seen in Glamour. Largest selection. 51 E. 42 St. 212-972-9899.

Lewis & LaBella Apartment Sharing—Where every client's treated like an individual. 441 Lexington Ave. 212-687-8444.

Furnished Female Share—Large, two-bedroom, E. 29, 9/1, $900. 212-685-1985.

CO-OPS/CONDOMINIUMS

Panaramic East River View—Duplex, two bed, 2 bath, penthouse, 41 ft. balcony, new bldg, 38th St, unique. $650,000 neg. 212-687-4696, 718-634-7885.

VACATION/RENTALS

Puerto Vallarta Luxury Apartment—Ocean, pool, maid, sleep 6. 516-829-8980.

HOUSE AVAIL/SALE RENT

Perfect Retreat—Bucks County, PA, near New Hope, Peddler's Village, skiing, boating, fishing and more. 215-year-old, 2 bedrm, stone house w/ new kitchen and bth, huge stone fireplace in living rm and wood burning stove in master bedrm, on 1½ acres w/ barn, brook, spring house. $159,000. Weekdays, 212-415-2715, evenings and weekends 212-684-3906.

Beach House For Sale—Amagansett Dunes. 2 BR, 2 bath, 2 decks, fplc, furnished, around corner from ocean. $255,000 net. 516-267-3966 or 212-838-6937. Owner.

The Working Classified
NEW YORK
212-880-0734

TOWN & COUNTRY PROPERTIES

Young, Affluent. Property owners. Property purchasers. That's your target audience. That's the NEW YORK audience.

66.2% of *New York's* affluent audience is in the important 25-54 age group—the years when families start (and grow) and first (and second) homes are purchased. Their median household income is $85,200. Over 40% of *New York's* readership have household incomes of $100,000 or more! Their median net worth is a powerful $630,500... and 21.8% have a net worth of one million dollars or more. 32.8% own a principal residence valued at $250,000 or more.

TOWN & COUNTRY LISTINGS • Monday–Friday, 9 a.m.–5 p.m.

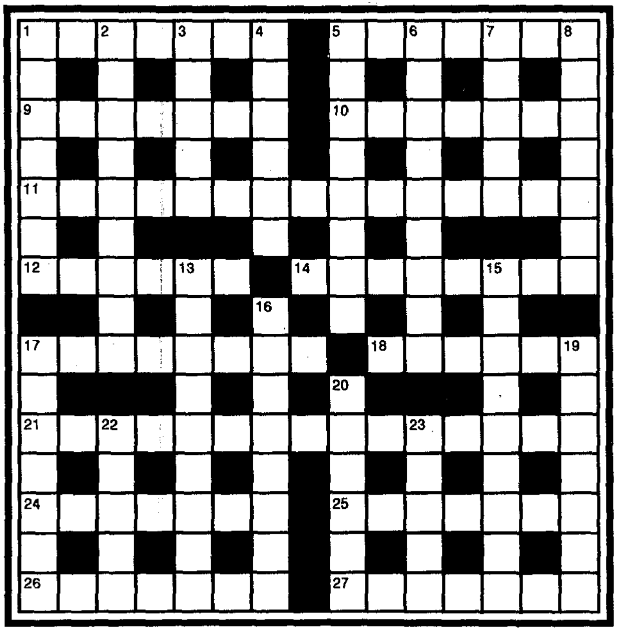
Classified Services
212-880-0734

Research Source: 1984 Monroe Mendelsohn Survey Of Adults and Markets Of Affluence

'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 For a child there is no going after an animal. (7)
5 Where there are drinks tie an Irishman back. (7)
9 They bump into each other so avoid writing. (7)
10 It is a sound rule to make public accusations. (7)
11 No player is without a score in this. (10, 5)
12 Puts off because of being wrongly rested. (6)
14 Providing references for everyone, employ only about four. (8)
17 A believer in pleasure must have this done. (8)
18 Blow or caress. (6)
21 Have three scores converted to win the series. (7, 3, 5)
24 Place which is relative in weight. (7)
25 Illness which makes one hit back with a song. (7)
26 Supervise a piece of writing in old English. (7)
27 Take the lead before heaven gives one a television role. (7)



Down

1 Where you can get somewhere to rest for a day. (7)
2 Drugged, passed away holding an animal behind me. (9)
3 Woman from Cheshire needs assistance. (5)
4 Stones get thrown about in the attacks. (6)
5 Eating place which makes the start of tea edible. (8)
6 Superior quantity found underneath a town. (9)
7 Leaves out thus holding a man up. (5)
8 Man holds up prison as a means of restraint. (7)
13 Provides a new look by making use of the sane voter. (9)
15 Theories about different lines on map. (9)
16 Alienate the sergeant when giving a fresh order. (8)
17 Shakespearian character delivers unfinished speech by hothead. (7)
19 Caught on the street in a relaxed display of joy. (7)
20 One of these sounds brings a man into church. (6)
22 Reason appears to be universal in this bit of legal activity? (5)
23 Breathless greeting to a town in Scotland. (5)

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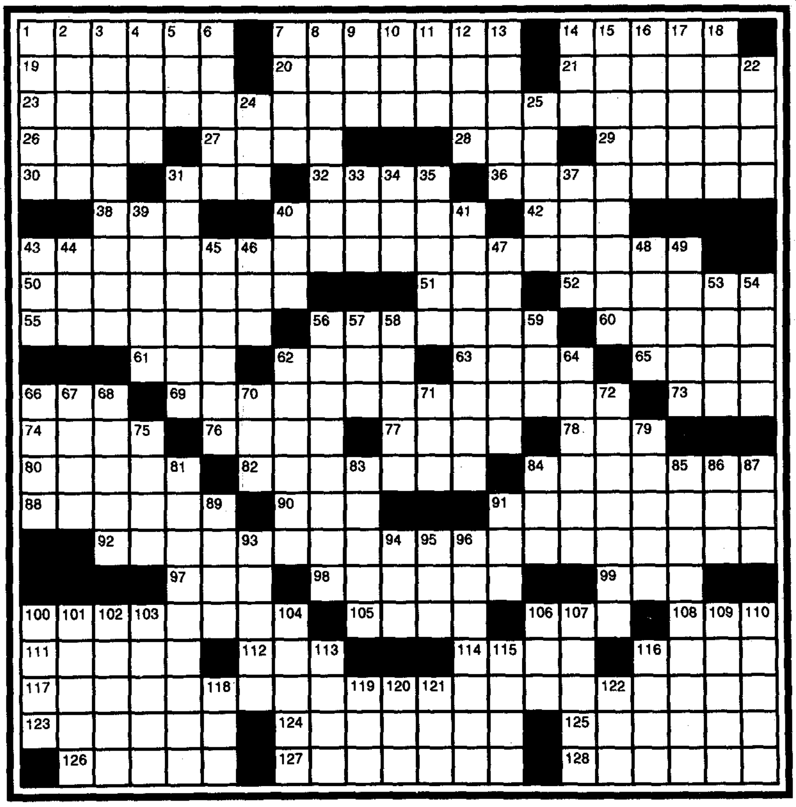
'AD MISSION': 'CUE' CROSSWORD/By Maura B. Jacobson

Across

1 Shed of a sort
7 Clad
14 Bahama island name
19 Director's call
20 Crisp candy
21 Bathhouse
23 Start of a verse
26 Role for Liz
27 Interrupter's sound
28 Be dripping wet
29 Lawrence and Stein, to friends
30 Adult pullet
31 Naval NCO
32 Fail to include
36 Musical-symbol writing
38 Letters on a police blotter
40 Provide with apparel
42 Dernier ——
43 Verse II
50 Short poem with a refrain
51 Toastmasters, for short
52 Alternative to publish, on campus
55 Logged in
56 Relapse
60 He loved Beatrice
61 Squealer
62 Before yaki, in Ito's kitchen
63 Broadloom items
65 Leap or fiscal
66 Give —— whirl
69 Title of the verse
73 Tintern Abbey's river
74 Rock's partner
76 Austrian's foe, 1914
77 Hawaiian city
78 Actress Remick
80 ". . . calm, —— bright"
82 Port on the Pacific
84 Kind of comic
88 Society of Friends member
90 To the —— degree
91 Kitchen appliances
92 Verse III
97 Mary Todd's spouse
98 Sofa
99 Tokyo before 1868
100 Obvious
105 Engine need
106 Say further
108 Carp at
111 Pampas lasso
112 Opposite of 44-Down
114 Try to persuade
116 Antitoxins
117 End of the verse
123 Projectionist's target
124 Blurted out
125 Mame, for one
126 Intoxicating
127 Oklahomans
128 Got the suds out

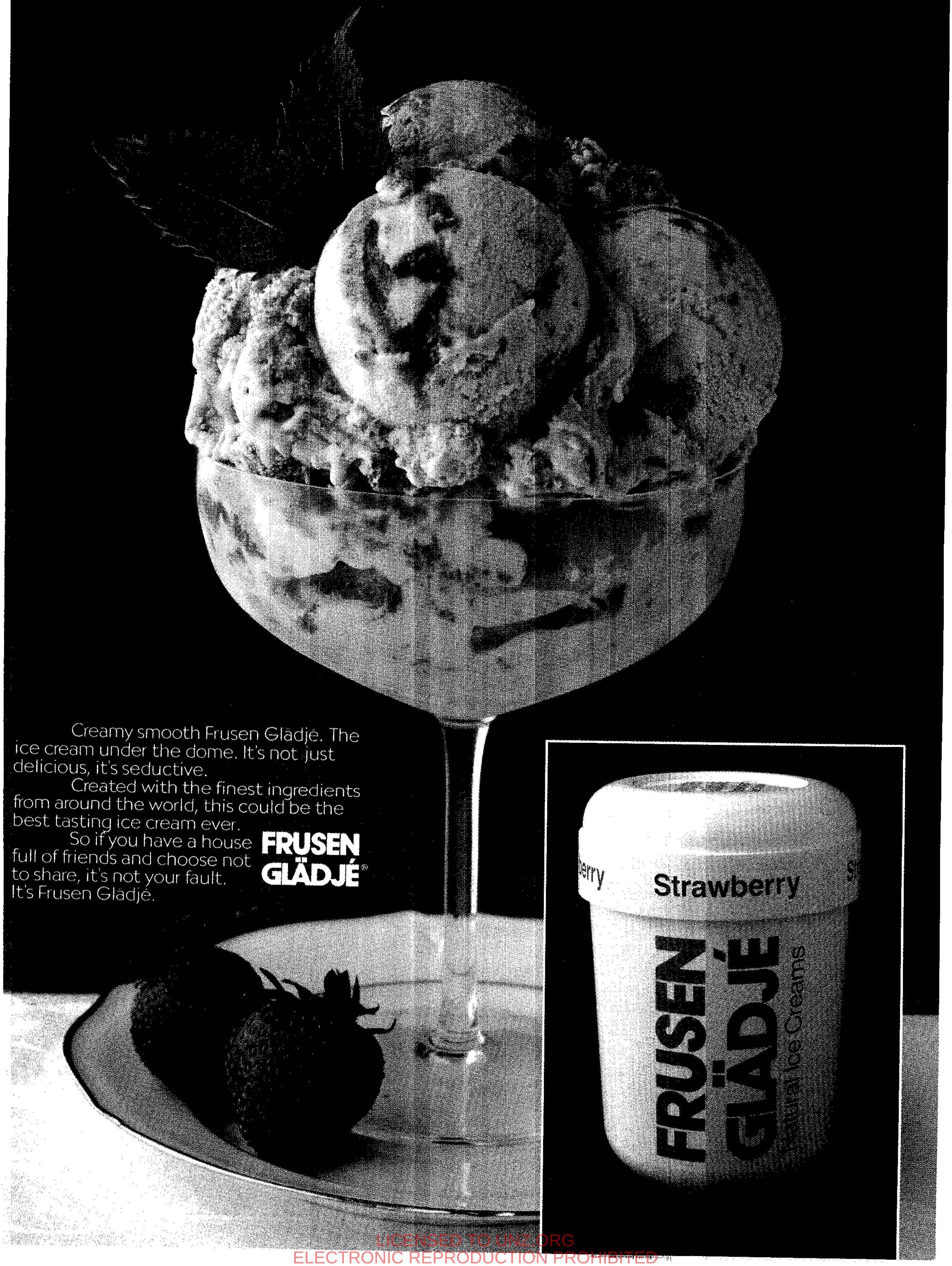
Down

1 Door fastening
2 Lycée
3 Bridesmaid, e.g.
4 Robert De ——
5 Gift from Santa
6 Unbottled, as beer
7 Altar location
8 Vibrato effect
9 Former chess champion
10 Ailing
11 Sweetbread, in Savoie
12 Slugger Slaughter
13 Evil spirit
14 Savings or charge: abbr.
15 Haggled
16 As red as ——
17 Isle of song
18 —— a customer
22 Org.
24 Cry of discovery
25 Era
31 Shutterbugs' needs
33 "Hiroshima, —— Amour"
34 Big Board monogram
35 Barnum's Tom
37 Jaunt
39 More peculiar
40 Hundredweight: abbr.
41 Salad green
43 "Right you ——!"
44 Nantes negative
45 Prince Valiant's wife, et al.
46 TV's Calmer
47 Portuguese coin
48 Cafeteria tote
49 Tendon
53 Collar accessory
54 Start of an epitaph
56 Solarium routines
57 Heart scan: abbr.
58 Close-fitting
59 Russia's CIA
62 Ambulance horns
64 Harem honcho
66 Neighbor of Syria
67 Colombian tree
68 Islamic deity
70 Toady's reply
71 Tanker cargo
72 Leavened
75 Prefer
79 Inward, in anatomy
81 Apart
83 Yegg
84 Michigan canal
85 Testifiers
86 After dent or vent
87 Letter addenda
89 Hick
91 African-fly syllable
93 Higher than baritone
94 Comedian Erwin
95 Took sustenance
96 Faker
100 Parseghian namesakes
101 Nip
102 Chaplain, to G.I.'s
103 Without a clue
104 Ballet costumes
106 One of the Khans
107 Prohibit entry to
109 Shaw of the Big Bands
110 Star-watched
113 Ratio words
115 Frees (of)
116 —— Fein (Irish movement)
118 No matter which one
119 From —— Z
120 Humans
121 Before: poetic
122 French pronoun



Solutions to last week's puzzles appear on page 102

ENJOY THE GUILT.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Strawberry
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Natural Ice Creams

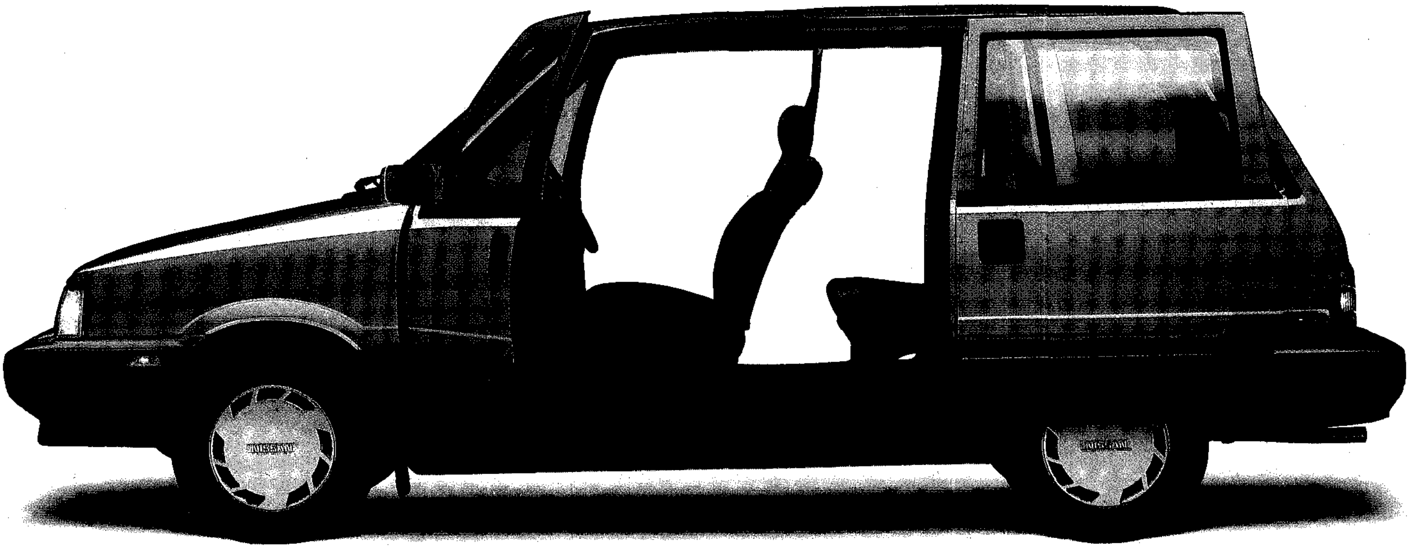
Creamy smooth Frusen Glädjé. The ice cream under the dome. It's not just delicious, it's seductive.

Created with the finest ingredients from around the world, this could be the best tasting ice cream ever.

So if you have a house full of friends and choose not to share, it's not your fault. It's Frusen Glädjé.

FRUSEN GLÄDJÉ®

NISSAN INNOVATION STRIKES AGAIN.



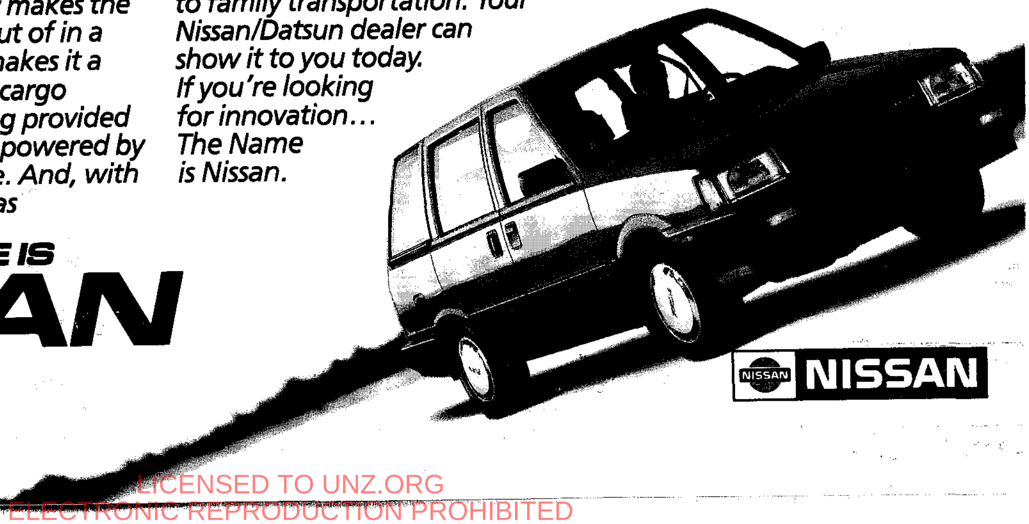
NEW 1986 STANZA WAGON. THE FIRST AND ONLY WAGON WITH DUAL SLIDING DOORS.

It took Nissan to come up with a way of getting you around, designed for how you live today. The 1986 Nissan Stanza Wagon. From how you get in it, to what you get out of it, this wagon is unlike any you've ever experienced before.

It's the only wagon with sliding doors on both sides. Which not only makes the Stanza a cinch to get in and out of in a tight parking space... it also makes it a cinch to get to its 80 cu. ft. of cargo space. And to the extra seating provided by its optional jump seats. It's powered by a 2.0 liter fuel-injected engine. And, with front-wheel drive, it handles as crisply as any car you've ever driven. It comes to you with a full array of standard equipment. From a state-of-the-art tilt steering column to an electronically-tuned AM/FM stereo. It's aerodynamically stylish. Technologically modern. And logically right on the money.

The 1986 Nissan Stanza Wagon opens up a whole new side to family transportation. Your Nissan/Datsun dealer can show it to you today. If you're looking for innovation... The Name is Nissan.

BELT YOURSELF



THE NAME IS NISSAN

NISSAN